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Fall 1999
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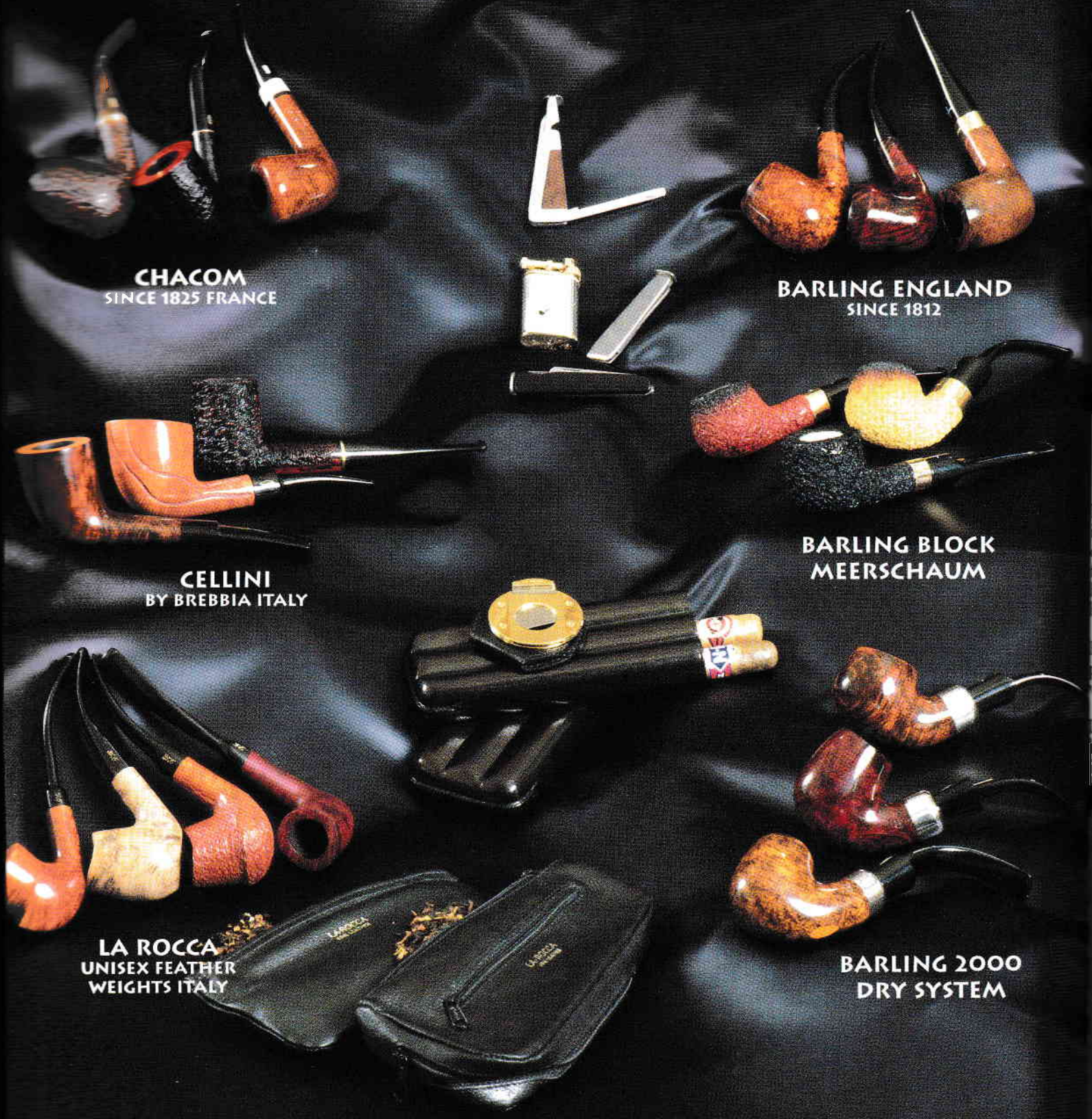

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Pipes AND TOBACCOS

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12 **Grain**
Exactly what is the grain that beautifies our briar pipes? How is it formed? How rare is unblemished graining, and why is it so valued? What part of the briar plant are we actually looking at when we examine different grains? What effect does grain have, if any, on smoking quality? Why is the grain sometimes modified with sandblasting, or obliterated with rustication? Here are some answers from an experienced industry expert.

22 **Smokin' Rocker**
Jerry Lee Lewis has mesmerized and energized generations of rock, gospel and country music fans. His music made headlines 45 years ago and he has been a music icon ever since. His concert tours are as popular now as they were decades ago and Jerry Lee Lewis shows little sign of slowing down. How does a busy man like this relax? With a pipe, of course. A pipe smoker for 50 years, Lewis never misses a day.

28 **American Traditional**
While his pipes have been available for only a few years, Paul Bonaquisti has already gained a reputation for his distinctive stylings and attention to detail. This award-winning carver maintains a high regard for classic shapes and the fundamental conventions of woodworking. With a particular dedication to the maxim "The right tool for the right job," he executes each step in the making of a pipe efficiently, artfully and to exacting tolerances.

36 **GBD**
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Fall 1999

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Photo courtesy JKL Enterprises

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54 Full Steam Ahead

We watched with fascination as the recent cigar boom made smoking more and more popular, and many of us wondered if the same might happen with pipes. Our research indicates that pipe smoking is growing in popularity, though not at the explosive rate we saw with cigars. Here are some specific numbers regarding the state of the tobacco retail business, with growth percentages in different categories represented for the past five years, as well as estimates for the near future.

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Cover

Jerry Lee Lewis can play piano while smoking his pipe, but doesn't try to sing with it. He typically carries his pipe onto the stage and leaves it sitting on the piano while he performs. Our cover photo was taken at Lewis' home south of Memphis, Tennessee, where he surrounds himself with gold records, music awards and his pipe collection. *Photo by Dan Berry Photography, Memphis, TN.*

Pipes AND TOBACCOS

A quarterly magazine celebrating pipes of all kinds and fine tobaccos.

DAYTON H. MATLICK, editor-in-chief
CHUCK STANION, managing editor
PHIL BOWLING, associate editor
DORIS FRIEDRICH, copy editor
JANE FRAMPTON, editorial assistant

DAYTON H. MATLICK, president/publisher
STEVE ALLMOND, director of finance
VICTORIA GARDNER, production director
DAVE POND, production associate
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TRICIA HARSILA, asst. production manager
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ED O'CONNOR, director of sales & marketing
MICHAEL RUBISH, account executive
SHARON GORMAN, sales coordinator
MONTY GEARHART, webmaster

HEADQUARTERS:
Pipes and tobaccos
3000 Highwoods Blvd., Suite 300
Raleigh, NC 27604-1029 U.S.A.
Telephone: 919.872.5040
Fax: 919.876.6531
Email: *cbuck@pt-magazine.com*
Subscription email: *subscribe@pt-magazine.com*
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RATS

I've been reading some statistics promulgated by the anti-smoking lobby, and am shocked to learn that perfectly healthy nonsmokers can drop dead *today* because they *might* smoke *later*. I know this to be true because the anti-smokers have said it, and they would never exaggerate or mislead anyone.

The "research" indicates that any death remotely attributable to tobacco (meaning, of course, *any* smoker's), up to age 70, represents a reduction in life span of two decades: "...those who die from smoking before age seventy will lose more than 20 years of life expectancy." (*World Health Organization Fact Sheet No 22; April, 1999*).

I believe the research was meticulously conducted by stirring goat entrails with a recently emptied bottle of tequila. The statisticians must have been sitting around thinking, "How can we kill more people earlier and blame it on tobacco?" Since the average life expectancy of a male is 72, dying at age 70 just isn't dramatic enough. The way I read it, the only way someone can die at age 70 and still lose 20 years is to haul them back to age 52 and *shoot* them, possibly before they even *start* smoking. Evidently, smokers will now be required to go *back in time* so they can drop dead on a more politically sensitive schedule.

The best term for this discovery, to my mind, is *Retroactive Tobacco Syndrome*, or, as we say in the industry, RATS.

This new medical revelation is disturbing to me. I didn't mind so much when I was told that by smoking I would eventually find myself suffering from genital warts, glaucoma, tooth decay, impotence, hemorrhoids, hearing loss, defective sperm cells (frustrated by the impotence, no doubt), genetic cellular mutation, foot odor and reduced genital dimensions (like it would really matter by that time).[1]

I even grew to accept the pronouncements that, because I smoke, my children will be criminally inclined, mentally deficient social parasites living in dumpsters and exhaling tobacco-laden halitosis upon decent passersby. That simply comes with the territory.

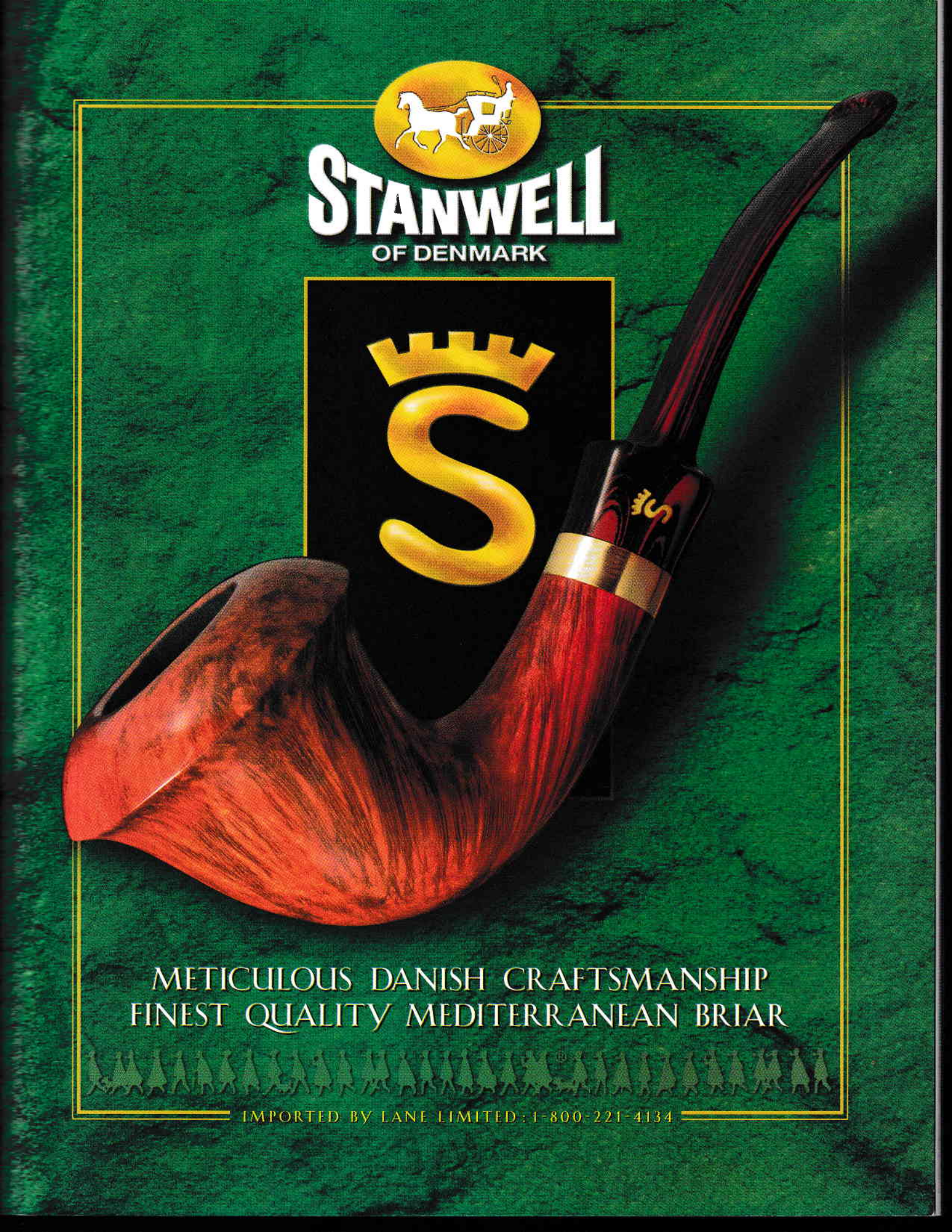
But this RATS thing really has me bothered.

Death by tobacco wasn't a worry for me previously because, despite the statistical manipulations of the antis, the accurate data indicate that no matter how much I smoke I will still live well into my 70s, when my heirs will be anxious for me to go anyway. Statistically speaking, no matter how I die (by spontaneous combustion, contaminated cheese or terminal indignation) my pipe will be held responsible. ("But Doctor, I saw the garbage truck drive over him three times." "Yes, but he was subjected to four microns of secondhand smoke in 1972. It's clearly tobacco related.")

However, I admit to being frightened by RATS. If tobacco will now be accepted as possessing a toxicity that can kill years *before* it is ingested, then there is no way to avoid statistical outrages. ("But Doctor, the garbage truck backed onto him and *parked*!" "Yes, but he undoubtedly would have tried a cigar *sometime* in the next 20 years, so it is plainly attributable to future tobacco abuse. It's insidious!")

Yes, the antis have outdone themselves this time. If they can kill us (on paper only, so far) retroactively, before we even get a chance to enjoy our tobacco, we'll never have the opportunity to defend ourselves. We'll be corpses before we can open our mouths. The RATS will get us for sure.

[1] These are actual, real-life charges that have been levied against tobacco. For an interesting compilation of bone-headed accusations, check out the FORCES Web site, and more specifically, www.forces.org/absurd/absurdf.htm.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P&T Readers Respond

Women Pipe Smokers

I am a long-term *P&T* reader and appreciate the interesting mix of articles in each issue, from featured pipe smokers to featured pipe and tobacco producers and pipe shops. I also appreciate articles such as the very entertaining and informative "A Three-Pipe Problem" regarding the quintessential pipe smoker of 221-B Baker Street, London. As a woman in her early thirties, I am not quite as tall as Holmes, nor as learned in the ways of the world, but I am pleased to report that my hobby is taken seriously by pipe and tobacco sales staff, friends and family. However, it is difficult to find fellow pipe smokers of my own age and gender to chat with, smoke with, or inspire. I hope to see in the pages of *P&T* a portrait of a female pipe smoker, similar to the wonderful portrait of pipe smoker Lennie Weinrib in the Summer 1999 issue. As a relatively small, but hopefully growing, group of pipe smokers (and *P&T* readers), we could use the inspiration your pages provide.

Jennifer Lindblad
Tarrytown, New York

P&T: *A number of people have written with the same request. Evidently there is quite an interest in women pipe smokers. There seem to be few current pipe-smoking female celebrities, although you'll find in this issue's story on Jerry Lee Lewis that his daughter, Phoebe—who is a musician of no little talent herself—smokes a pipe. But we would like to hear from our female readers. It would be most interesting to put together an overview of the female segment of our hobby. And if anyone knows of some recognizable women pipe smokers, we would appreciate hearing about them.*

"Where on earth have my pipes been disappearing to?

Great Magazine

I was recently introduced to your wonderful magazine; have been a pipe smoker for many years but always felt it was quite solitary. Your magazine is like a tobacconist shop I found in Winnepeg in the 1980s—a true Edwardian gentlemen's shop where the proprietor mixed a flavour of your favourite tobacco while sipping on a good brandy—very elegant.

Lyndsey Potter
Ottawa, Canada

I look forward to the arrival of each issue. Too bad there are only four per year. *P&T* is the only magazine I read cover to cover. I have been smoking a pipe for 24 years and have learned more about pipes and tobaccos in the last 18 months, which, not surprisingly, is the amount of time I have received your magazine. And to think it all started with a gift subscription from my wife at Christmas!

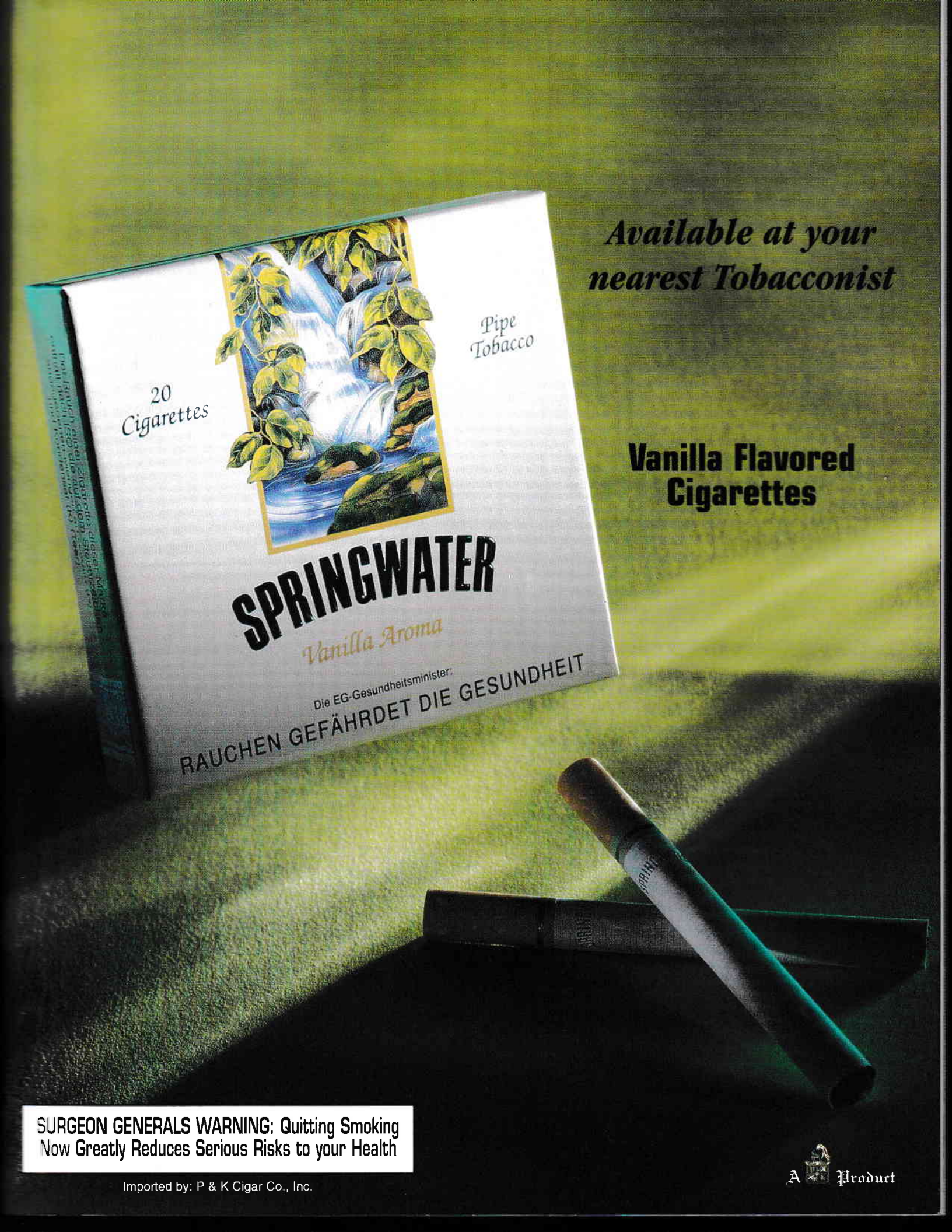
Jeffrey Warda
Buffalo, New York

Thank you so much for publishing such an informative magazine. I enjoy my hobby so much more because of your wonderful articles, great product reviews, and your uncanny ability to answer questions that pop up between issues. Your writers must be psychic or something.

Efrain M. Quihuis III
Apache Junction, Arizona

Love the magazine more every issue I get. I completely disagree with the reviewer of tobaccos lots of times (I couldn't taste Gawaith's Virginia. Flake, but the 1792 was my cuppa) which makes it more fun to read. Thanks for your excellent product, but more pages, please, publish weekly, even.

E. T. Ashworth, III
Richmond, Virginia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Nachwalter article?

I have been a subscriber for over one year now, and had previously bought all the other issues at a local tobacconist. Never before had I read a magazine from cover to cover on the same day as receiving it, and I find that I'm constantly going over the back issues. Great work! In a most recent issue, I was reading the article on Internet pipe sites, and saw the picture of Elliott Nachwalter's site. I checked it out as soon as I could, and within a few short hours, was placing an order. Elliott was most helpful and friendly, (as all pipe smokers I've met seem to be), and I must say that his artistry is among the best I've seen. Is there a chance we might see an article on him in the future? He is another deserving craftsman of a very high order. Thanks, and keep up the good work.

David E. Brockett
Cleveland, Ohio

P&T: *An article on the talented Elliott Nachwalter is planned for our Winter issue.*

Volume numbers —did I miss an issue?

Looking at my back issues I notice what seems to be a discrepancy in the Volume numbers. My Winter '99 is numbered, on the spine, Volume 3, Number 4. Then I have Spring 1999, which is Volume 4, Number 4; then Summer 1999, which is Volume 4, Number 2. Have I missed something? And more important, have I somehow missed an entire issue?

Martin Davenport
Rockville, Tennessee

P&T: *By the time we noticed the mistake, 60,000 copies had already hit the streets. Spring, 1999, should have been labeled Volume 4, Number 1, but was printed with Volume 4, Number 4 on its spine. Each year is a new volume, with Spring the first number of that volume and Winter the fourth. So you will end up with two separate Volume 4, Number 4s for 1999, as this year's Winter issue will also (and this time accurately) display that number. Your 1999* P&T *collection will be complete if you have two 4/4s and no 4/1. Please note that the mistake is on the spine only of the magazine. The volume and number as indicated on the contents page is correct.*

Smoking and family harmony

I must tell you, the piece on harmony [*Editorial, Summer 1999 issue*], cracked me up. I haven't read anything in a long time that hit home and caused me to chuckle like your editorial. My wife even thought it was funny, and it could have been written about her. I have purchased every issue of *P&T* and re-read them over and over. I wish *P&T* was a monthly, but good things are worth the wait. Keep on keeping on.

Michael Cherry
Ames, Iowa

As I read the editorial on the gradual acceptance by his family of Chuck's smoking, I thought, "He had it easy!" My whole family (and it's quite large) passed in-home legislation which severely restricted my pipe smoking. My wife, the chief bureaucrat, put a tax on any tobacco I brought in the home, doubling the cost of my favorite blend. My mother-in-law, the cop, installed a border crossing gate at the front door where I must endure a strip search upon entering the house (oh, does she have cold hands). My brother, the environmental extremist, forced me to install an elaborate filter system costing thousands of dollars in my study, and whenever I have a pipe in there I must wear a sign around my neck which states, "This person is producing smoke known by the State of California to cause cancer." As if this were not bad enough, my own son has been turned against me and has been taught to inform the family whenever he believes I've broken one of their laws. Imagine the fear, the indignity, the shame, when that little Brownshirt goes screaming through the house, "Daddy's got a new pipe; Daddy's got a new pipe!" At the moment, I'm planning a revolution, but have no idea whether it will suc-

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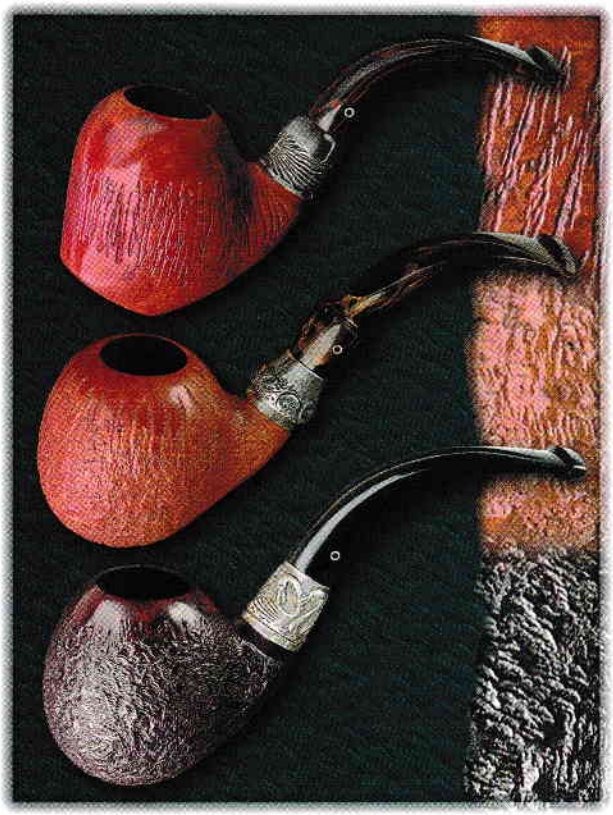

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ceed. My rallying cry shall be, "Give me pipes and tobaccos or give me death!"

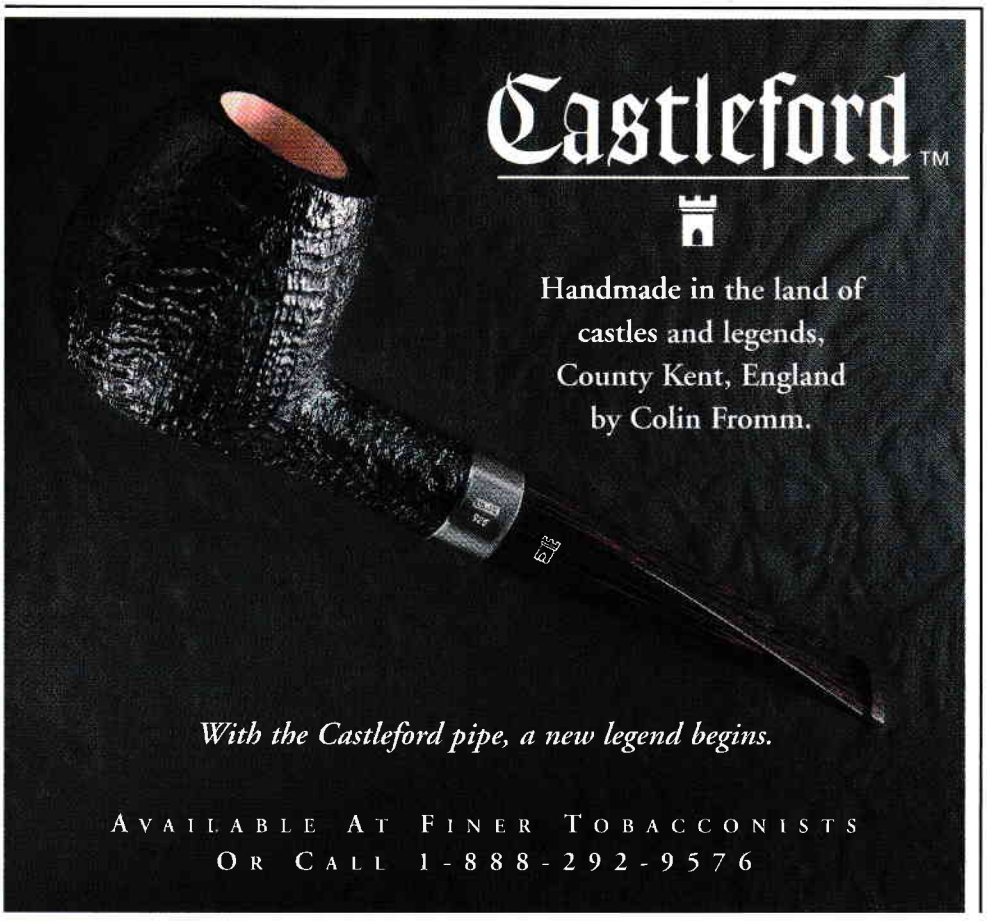
Rick Holden
Huntsville, Alabama

In defense of Burley

I have spent the last hour going through some of my back issues of your great magazine and some other publications and have noticed that all tobacco reviewers are Virginia smokers. Almost all reviews in magazines and on the Internet seem to complain when a blend contains Burley and compliment a blend when it contains Virginia as it's base. As a pipe smoker I too like to experiment with different blends and it is frustrating that all the reviews I read are geared to how great blends are when they contain different kinds of Virginia. I would like to see reviews on different Burley blends. Are there any reviewers out there who smoke Burley. I smoke a blend that Craig Tarler at C & D puts together that is English in style as it contains Latakia, Perique and Turkish but uses a red Burley as a base instead of Virginia, and I would put it up against any Virginia blend as to taste, body and aroma. Tobaccos vary and they can all be good, much as cigars, where one man might smoke a Maduro and another an English Market wrapper but they are both very fine cigar wrappers. As a pipe only magazine, I feel that you are leaving out a large percentage of pipe smokers by only giving positive reviews to only traditional English blends. Sales of these blends are only a small percentage of what is sold. I know a lot of Burleys fall under the aromatic heading and a lot can be junk drugstore blends, but there are many fine blends that do not fall under that heading. If you have no reviewers that like Burley, I would be more than happy to volunteer for the position. To us die-hard Burley smokers, Virginia is much like smoking yard clippings or hay, no body, aroma, and too mild a taste. Thanks for letting me express my feelings and I look forward to hearing from you. Keep up the good work on your magazine, my only other complaint is that it is too long between issues.

Earl Schube
LaGrange, Texas

P&T: *If you turn to this issue's tobacco reviews, we think you'll be gratified to see how well Burley fared, and how popular it really is.*



Changing Times

I started smoking pipes while an undergrad at Syracuse University in the mid-'60s. It was very "in" on college campuses back then; about half of my fraternity brothers smoked pipes. Also, at that time, Hugh Hefner was on every college man's list of heroes, and he looked very debonair smoking his pipe. A particularly knowledgeable fraternity brother taught me that there were tobaccos even more wonderful than Edgeworth and Half & Half. He introduced me to Balkan Sobranie and Erinmore. A local tobacconist later introduced me to Escudo, which far and away became my favorite. He also introduced me to quality pipes. I bought a wonderful Comoy billiard, and since by this time I was married, I saved up long and hard to buy a beautifully grained Charatan Dublin for $30! In those old days, cigarettes were still acceptable. Almost everyone smoked. It was even OK to smoke in business offices! Since cigarettes better fit my lifestyle at that time, I abandoned my pipes. Fortunately I quit cigarettes in 1976 and smoked nothing until about three years ago when I joined the cigar boom. I still enjoy several cigars a week, but the idea of returning to the briar continually crossed my mind. A few months ago I gave in, and am I glad I did! I had forgotten how much I had enjoyed my pipes. I soon discovered your magazine and sent for all the back issues. It's great! My subscription order is on the way. I'm sure you will continue to put out a quality product, but please do not lose your friendly, informal outlook which doesn't take yourself or pipe smoking too seriously. After all, it is supposed to be fun! Please no ratings! No snobby attitude that certain tobacco and pipes from certain countries are the best. In other words, continue to foster an attitude that we can all agree that we enjoy pipe smoking, even when we differ on the brands of pipes and tobaccos we enjoy. I'm very happy to once again call myself a pipe smoker.

Robert Higgins
Orlando, Florida

P&T: *Welcome back to the fold. We keep hearing from former pipe smokers returning to the pleasures of the briar, and invariably they express amazement that they could have forgotten how satisfying pipe smoking is. Our lives seem to get so busy that we sometimes forget to enjoy ourselves. Have no fear about ratings of pipes or tobaccos; we strive to describe, compare and even assess, but won't lose sight of the overall subjectivity of our hobby.* **P&T**

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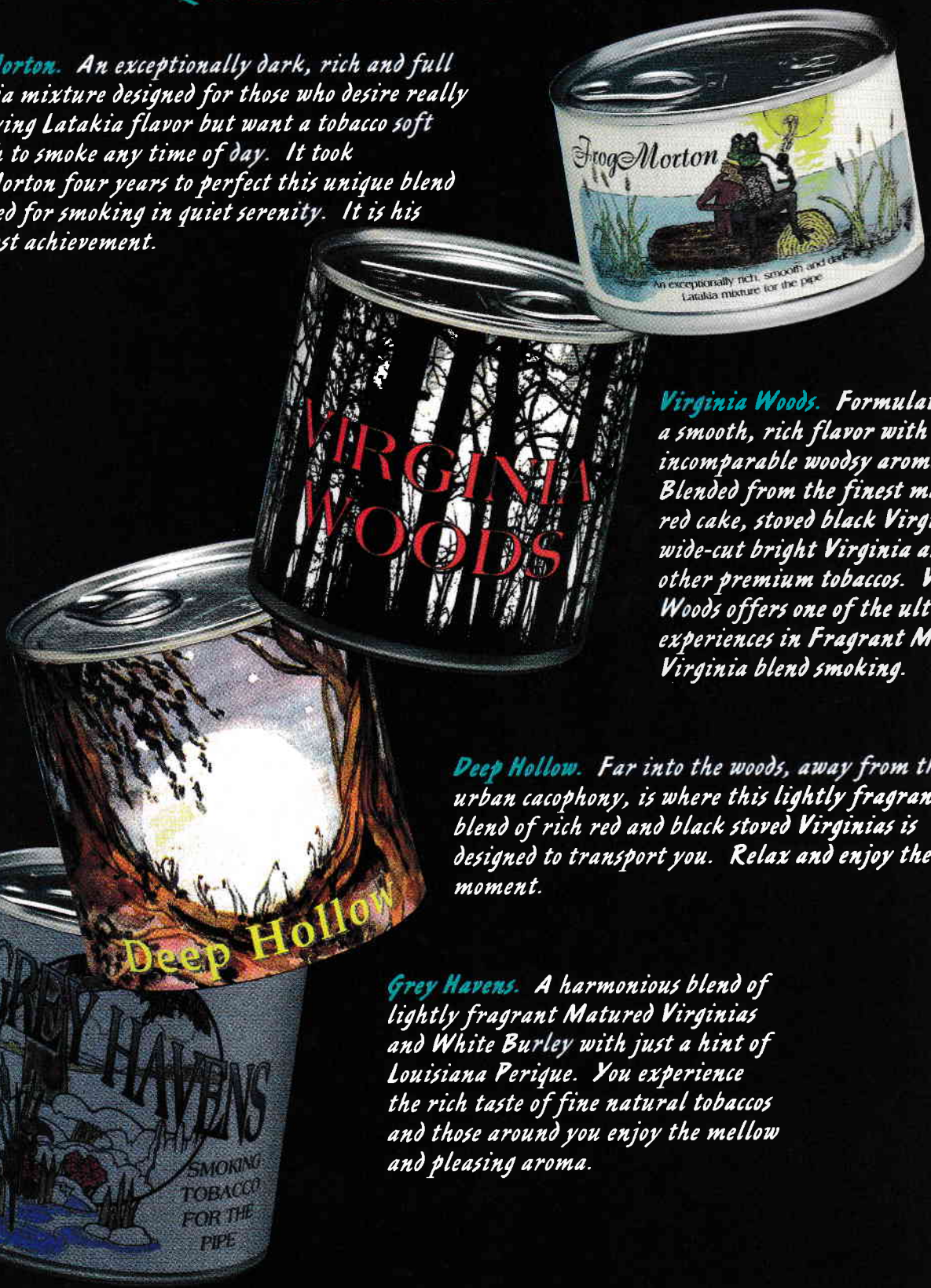

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GRAIN

What exactly is grain, how is it formed and how does it affect the smoking properties of a pipe?

by R.D. Field

Over the years I've overheard and taken part in many discussions concerning the part played by grain (or the lack thereof) in the enjoyment of pipe smoking. Some have argued that grain plays the most important part in a pipe's ability to convey the true taste of tobacco while also adding something to that taste; others (very much in the minority) have pooh-poohed this as being utter nonsense. I will attempt in this article, as far as my experience allows, to look upon the issue in all its facets. However, I cannot claim that I will be able to lead anyone to the definitive answer.

Briar (a shrub) grows in many places in the world; that which is used in the crafting of pipes comes chiefly from areas surrounding the Mediterranean Sea (parts of France, Spain, Italy, Sicily, Greece, Corsica, Sardinia, northern Africa). A combination of hot (perhaps arid) climate, bad soil (the shrub grows on forested hills and in other places where farming cannot be done), and miserable growing conditions put this shrub to a tortuous test: it struggles to ingest what little water there is in the surrounding soil—or it dies.

Because of this struggle it grows very slowly—developing very fine capillaries to bring in and hold what little water is to be found. These capillaries are what we see as grain in a finished pipe. Now the capillaries of which I speak are located in the "burl" of the shrub—that part which grows under the ground in the form (more or less) of a ball and which acts as a holding or storage tank for the water that the plant needs to survive. Water flows from the holding tank upward through the branches that grow out of the soil, giving nourishment to those branches and the leaves produced. Try to visualize it in this way—main branches (usually two) and their leaves growing out of the soil; a ball (the burl) under the soil from which the branches grow; and roots under the burl which ingest the water found and transfer it to the burl.

Any burl, whether it be 30 years old or 130, does not possess what we call grain in its totality. When a burl is split in half, a variety of patterns are able to be discerned in that:

The center of the burl has no grain. The center, or heart, contains all the liquid held in the burl, which is red in color and is known as blood. The wood surrounding this blood is also of a reddish tint and is devoid of capillaries.

Capillaries surround the center and, depending on the growing pattern of the burl and how it was split, can take the shape of straight grain, cross grain, flame grain, mixed grain, etc.

As we approach the upper part of the burl from where the branches emerge, a pattern know as "branch wood" can be seen. Because the branches of the shrub actually start their growth within the burl, the wood in these portions takes on some of the characteristics of the emerging branch. To look upon a swirling piece of briar devoid of other grain character (whether in a finished pipe or as part of the burl) is to look upon branch wood.

Please understand this important fact: there are *no* flawless pieces of briar. Every single block has flaws: they are on the surface, have just been cut away from the surface in the process of crafting a pipe bowl, or they are just under the surface of that seemingly pristine pipe you are holding as you read this. Remember that briar, growing in poor soil under poor growing conditions, makes very slow progress. And that this progress is often impeded by stones, pebbles, boring insects, etc. The burl, as is true to a greater or lesser extent of every living thing, attempts to heal

Straight grains, such as this Tonino Jacono, always fetch a higher price, even though less work is required in their manufacture than with a sandblasted or carved pipe.

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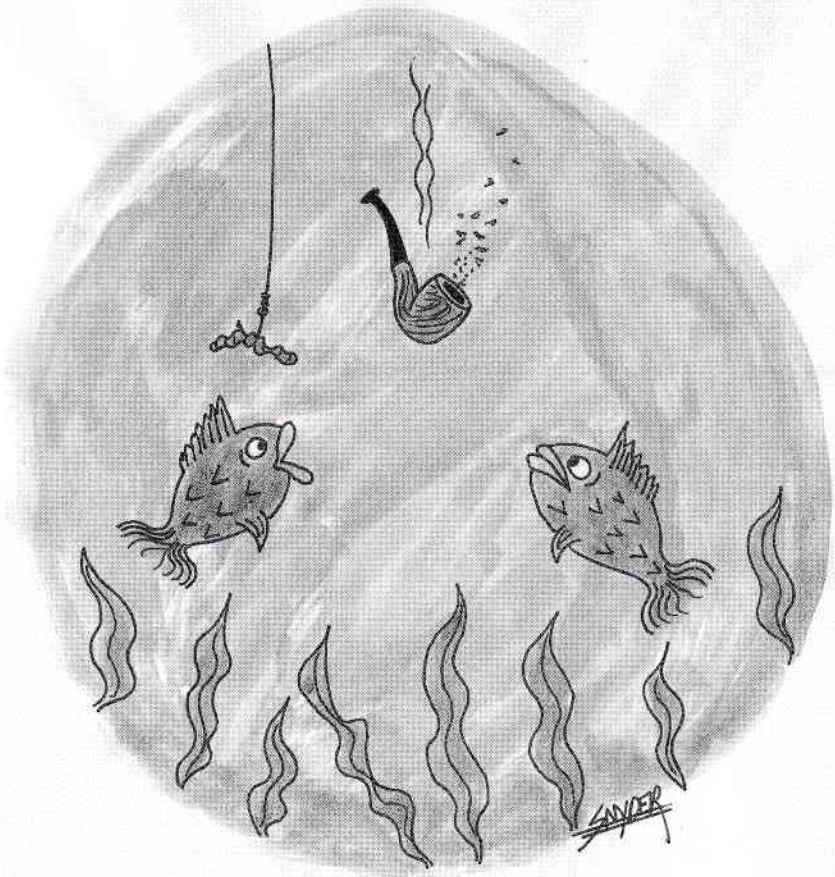

"Believe me, that's worse than dropping your rod overboard."

itself. So that when the burl has grown around a pebble and then crushed it under pressure or when a boring insect has done its job and then departed, the burl attempts to put new wood growth into the gap. This new growth is quite unlike the old growth; it looks so different that, if a block containing this new growth was made into a pipe, many will swear that it is not wood at all but a putty fill. In truth it is only nature being nature.

Depending upon what area it was dug, briar is either revered, abhorred, or receives mixed notices. Briar from France and Spain is looked down upon while that from Corsica is highly sought after. Italian and Greek briar have been alternately praised and damned, while the now-legendary Algerian used to be thought of as good only for cheap pipes.

While each briar coming from a different area has its own characteristics, it seems reasonable to assume that it is much more important to know under what conditions the briar grew than in what country it was harvested. For instance a burl growing in a farmer's field in Corsica (if there is such a thing) will be useless while a burl grown on an arid hillside in southern Spain should be excellent.

But as I stated, briar does have its own characteristics depending on where it grew. While I don't pretend to know about all briar, I do have experience with three different types of briar coming from Italy and so can speak to these.

Briar in the north of Italy comes from Liguria. The soil from which it comes contains clay and so, although it is white when cut (all briar to my knowledge is white) it is not so white as Tuscan or Calabrian briar because it contains more moisture and has taken something from the surrounding clay. Pipemakers using briar from this region tend to air-dry or age it for a minimum of five years before working it. Briar from Toscana, the middle of Italy, is not so moist and is a little whiter than that of Liguria, while Calabrian briar, supposedly the hardest in the world, comes from a light sandy soil and is very white when cut. Toscana and Calabrian briar require less aging—perhaps three years minimum.

Although I have viewed thousands of pipes crafted with these three briars, I cannot say that I have noticed any type of grain character unique to one type (although I certainly have noticed differences in how different artisans carve to

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Examples of branch wood grain are seen in the pipes pictured above and at right. The swirl in the grain is a result of a branch emerging from the original burl.

achieve different grain effects). In truth, the only briar that I can point to as being different as to character of grain is Algerian. This briar appears almost spongy in that it has so much soft grain compared to hard. The bird's-eye is so much more open than that of any other wood I've seen. Early on, this briar was thought to be inferior because it did not have the beautiful grain patterns desired in smooth pipes; after it was found that the briar could be sandblasted to a very craggy appearance, its esteem rose—and then not by much. It is only since the source of this briar is no more that it has become revered.

There are three main types of finish in the world of pipes—smooth, sandblast and carved. Most folks to whom I've spoken tell me that there is something "wrong" with a sandblasted or carved piece. In one sense these folks are correct in that there was something (perhaps a sandspot or a discoloration in a part of the briar) that prevented the pipe being a smooth. Let's look at the three finishes more closely in order to find what affects the pipe smoker as to finish, and why.

Smooth finish—of the three finishes mentioned above, this finish costs the most and yet requires the least work of the pipemaker. As there are no flaws or discolorations on the bowl surface, the bowl is sanded, stained and waxed so that the grain of the wood can be readily seen and admired (actually some stains are used to hide minor surface blemishes, but this is another story). As the pipemaker achieves more money from a smooth pipe than from a sandblasted or carved one, he will endeavor to produce as many smooth pieces as possible. This entails sanding or reworking bowls with surface flaws until the flaw is extinguished. But briar, being nature, rarely cooperates to the fullest. As a rule, small flaws enlarge rather than dissipate, and so if the craftsman continues to try to work the bowl until it is clean, he may have an extremely small bowl (or nothing) left.

Sandblast finish—sandblasting was first applied to the surface of briar pipe bowls in the early 1900s. It may surprise the reader to know that at one time the retail price structure between smooth and sandblasted pipes was the reverse of what it is today in that sandblasted pipes used to cost more because of the extra processes (labor) involved. Today sandblasting is done to pipe bowls if there are sandspots, minor surface flaws or discolorations. Sandblasting, if skillfully achieved, has the effect of removing the soft grain of the bowl while leaving the hard grain in bold relief. Therefore the grain of the pipe can be felt as well as viewed. I wish to point out here that the bowl must possess grain in order that it be sandblasted; sandblasting a grainless piece of briar results in the removal of all the wood at the same time and so changes the pipe bowl into a shapeless mass.

Carved or rusticated finish—this finish requires the most actual work to be performed by the pipemaker and yet costs the least. I am afraid that my next statement is going to shock some of you dear readers. Pipe bowls are carved when 1) there are flaws that cannot be eradicated through sandblasting and/or 2) the bowl possesses no grain. In fact it is my studied opinion that most high-grade carved finish pipes have little or no grain. In order to replace this lack, the pipemaker uses his skill to produce an artificial surface that appears grain-like to most.

Is grain necessary to smoking pleasure? Well, this question probably has to be qualified. Do we mean tight grain? straight grain? mixed grain? or just some type of grain? And even if left unqualified it remains a really perplexing question. I submit the following as food for thought; it is only my personal opinion and I do not wish to lead a crusade. So read it, and if you can derive anything from it—great. If not, toss it away and continue on.

I believe that a pipe does not need any type of grain to smoke well. Remember that each burl contains a heart (with no grain structure) and also branch wood, as well as the portion containing the capillaries. There are many reasons why pipemakers of the first order may wind up with grainless blocks (again this is another story) but the fact is that they do, and they pay as dearly for those blocks as for the others (not wanting to make an expensive fire, those blocks are used for the carved finish). And I can truthfully say that I have many carved pipes that I know to have no grain; they smoke well—as well as any of my other pipes. Grain, or the absence of, seems to have no bearing whatsoever on the smoking quality of a high-grade pipe. ▶

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The two pipes above are examples of rustication; the pipe at right is a sandblast.

But smoking quality does not encompass all that there is in smoking pleasure; there are certainly visual and tactile aspects as well. To view the smoke as it curls up from the bowl; to admire the tightness of grain on a beautiful crosscut; to massage the bowl of a gnarly sandblast—all these factors play a large part in pipe smoking.

Our smoking pipes are part of us, they reflect who we are, they are true friends. Far be it from me to tell you, the reader, what type of finish you should set your sights on. In ending I can say only this: the smooth finish shows nature's perfection; the sandblasted pipe lets one feel nature; the carved finish brings one closer to the craftsman. ***P&T***

R.D. Field has been a collector of briar pipes since the mid-'60s. In the late '70s he made an extensive study of Dunhill pipe history, and wrote the first complete Dunhill dating guide. In 1981 he formed his own company to import several (then unknown) brands including Ashton, Becker, Il Ceppo and Radice. He has published several articles about briar pipes in the U.S. and abroad.

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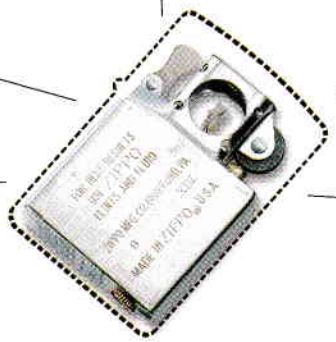

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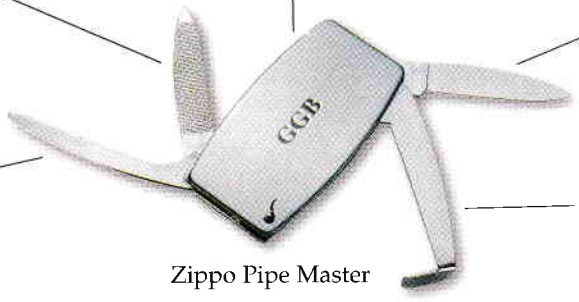

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Smokin' Rocker

Pipe smoker Jerry Lee Lewis is perhaps best known as a rock 'n' roll star, but he is also known worldwide for his country, gospel and blues talents. And he has quite a collection of Savinelli Autographs, too.

by Chuck Stanion

"I've been picked on, abused, sued, jailed, ridiculed, persecuted and prosecuted, but I never let it bother me."

You may not believe it, but even though I'm a big-shot writer for a national magazine, (international if you count the subscriber in Bydgoszcz who likes to make pipe-themed paper airplanes) I don't get to meet many celebrities. Sly Stallone doesn't call up just to see what I'm smoking today; Tom Selleck doesn't drop by my house to watch the ballgame; and if Schwarzenegger happened to step on me he'd scrape me off the bottom of his shoe without even wondering why it was slippery.

So you can understand that an opportunity to visit a rock 'n' roll legend of Jerry Lee Lewis' stature was a terrific thrill for me, doubly so since his music has been an inspiration to me since I was old enough to crank up the stereo volume beyond parental tolerances. A house is not a home, in my opinion, until the timbers can pulse in sympathetic vibration to Jerry Lee Lewis songs. "Great Balls of Fire" and "Whole Lotta Shakin' Goin' On" have vibrated the walls and foundations of every apartment and house I have lived in, and I have driven more than one neighbor insane with midnight repetitions of "Big Legged Woman":

"She roll her belly like she roll her biscuit dough
She let it down so easy till you got to howl for more!
Big legged mama, woooo, keep your dresses down."

Well, I admit it doesn't translate well to print, but it *sounds* great, and *I* say if any neighbor of mine can't listen to terrific blues 500 times at high volume without firing shotgun rounds through my front door, he *deserves* to be dragged away and held for psychiatric observation.

I can accept (though not understand) that not everyone is as big a fan as I. But anyone, fan or not, would enjoy meeting Jerry Lee Lewis. Sure, he is a friendly, charming, charismatic guy. But more important, he is a key personality of this century, having a huge influence on the shape that country music, rock 'n' roll, blues and gospel have taken over the last 45 years. He has led a life unlike any other, with fabulous triumphs and horrific desolation. He has won awards and lost sons. He has been both revered and reviled by media-driven public opinion during his career, but through it all his music has persevered, and his real fans—those who care more about the music than the rumors—have maintained an admiration for both the artist and his accomplishments.

Jerry Lee Lewis' past has certainly been stormy, though. When I called his offices to finalize arrangements for this interview, I asked if there were any particular subjects I should avoid. "Yes," I was told. "The past."

"Ha-ha-ha," I laughed. "No, really. Anything specific?"

Silence.

"Hmmm. I see."

The media has, in the past, taken liberties with reporting on Lewis' life, so I could understand the reticence of his office. But Lewis' past has been well documented, anyway. He was born in 1935 near Ferriday, Louisiana, where he grew up listening to the gospel music of his local church and the records his parents owned, featuring artists such as Jimmie Rodgers, Al Jolson and Gene Autry. After learning to play by ear all the music he so voraciously sought out—Delta blues, swing, gospel, boogie-woogie, rhythm and blues—his father bought him a used Starck upright piano in 1945, and that very piano sits now in Lewis' home.

It is not in good shape—it had to be lovingly reassembled after it (and everything else Lewis owned) was seized by the IRS in 1993, and returned, after the tax debt was paid off, in a misshapen pile of ivory and boards and piano wire. It is a dramatic example of tax depreciation. ▶

Jerry Lee Lewis poses in front of a wall of gold records. (Photo by Dan Berry)

Just a few of the pipes from Lewis' collection. Notice the rim damage in the same area of each pipe.

"My music is Gospel music. Everything I sing is Gospel music. I am Gospel music."

But when he had his first hit, "Whole Lotta Shakin' Goin' On," in 1957, IRS troubles were a long way off. That first hit sold 6 million copies that year (200 million to date), and was followed by "Great Balls of Fire," which sold 5 million copies. He was a monumental success, as deserving of the title of The King of Rock 'n' Roll as Elvis Presley ever was.

The man put on shows that were incredible. His stage presence was mesmerizing; his energy and talent enthralling. He reached pitched levels of performance that would culminate in his kicking his piano stool across the stage, and he would sing standing at the piano as he played, hitting high notes with his foot. On occasion, he would literally set his piano on fire and finish his set as it burned on the stage.

Then the press got wind of his marriage to a 13-year-old cousin, and everything went all to hell. Radio stations stopped playing his songs. He played to smaller and smaller crowds, and his name was not seen on the music charts for a full decade. The controversy was difficult, but easily weathered compared to a bigger problem: The personality of rock 'n' roll was changing, while Lewis stubbornly maintained his original raw style. But he never gave up his music, and eventually his popularity made a comeback, this time in the country-western venue.

"Another Place, Another Time" reached the top 10 in the country charts in 1968. In 1969 he found himself transformed into a country star, the most popular performer in the South. From the brink of obscurity he fought his way back into the spotlight, and in 1970 was commanding as much as $10,000 for a single performance.

He was never to forsake rock 'n' roll, however. That wasn't in his makeup. In the early 1980s, with 30 country hits to his credit, he started doing more and more of the old rock and roll. In 1986 he became the first performer inducted into the Rock and Roll Hall of Fame. In 1995 he released the rock 'n' roll album *Young Blood*. And he has never stopped performing.

I first learned that Lewis was a pipe smoker from Steve Monjure, American distributor of Ardor pipes, and Elliott Abel, owner of Tobacco Corner in Memphis—the shop where Jerry Lee Lewis buys his pipes and tobacco. They were planning a special presentation to Lewis of a custom-made Ardor pipe, complete with piano keys carved on it, and they wanted to know if I'd like to be there. "Well," I said, playing it cool, "I guess I could clear my calendar." Then I hung up the phone, cranked up "What'd I Say," and danced on my desk.

Photo courtesy of Rhythm Records

I really wasn't surprised when we drove up to Lewis' ranch. Enclosed by a tall fence featuring an iron gate—complete with the silhouette of a piano—the mansion is surrounded by huge oak trees and rolling landscape. An intercom call opens the gate for visitors, and the drive goes past a garage labeled "Killer Kar Kollection," then past a small lake and up to the house.

After a tour that included the car collection, the piano-shaped pool, the fishing lake and most of the downstairs part of the house, we waited for Lewis in the living room. It had two pianos (including the original Starck his father bought him), and hundreds of gold records all over the walls. Strange gifts from fans littered the place too—including a full-size sideboard made of toothpicks and painted gold. Strangest piece of furniture you could hope to see.

When Jerry Lee Lewis enters a room, it changes. You know that the place has been subtly altered by a very different presence.

He *swaggers* in, really, all smiles and charm. "I feel a little overdressed," he says, referring to the crimson smoking jacket he has donned for the occasion. He shakes my hand, lowers his voice to a confidential tone and leans toward me. "I really gotta admit," he says, "that I never wear this thing." And he laughs.

His movements control the room; he seems to require more than the usual three dimensions. His voice is relaxed. His deep southern drawl makes you lean in close to gather the nuances—the accent sounds like his tongue is half asleep and can't quite wake enough to hit all the consonants.

Lewis' wife, Kerrie, son Lee and daughter Phoebe are all present too. Phoebe is 30-ish, blond, and she smokes a pipe, too, like almost everyone else in the room. Lee is about 10 years old, and has a small toy briar in his mouth for the occasion. Kerrie looks around at all the pipes surrounding her, perhaps feeling outnumbered, shrugs and says, "Well, I don't smoke."

Lewis is smoking a half-bent Stanwell sandblast, but that changes when Elliott Abel presents him with the new Jerry Lee Lewis Ardor pipe. "That's a beauty," says Lewis, and immediately tries it out.

"I smoke Union Avenue Blend from Elliott's shop," he says by way of explanation as he fills the pipe. "I've smoked it for years. That's about it, I don't smoke anything else."

When he was a boy, though, he had little selection for his smoking blend. "Well, I smoked a couple of kinds back then, whatever I could get my hands on. It wasn't easy to find a tobacco store back then like you have now." Only in the

"There's nothin' like a woman. I mean, if God made anything better, he kept it for himself."

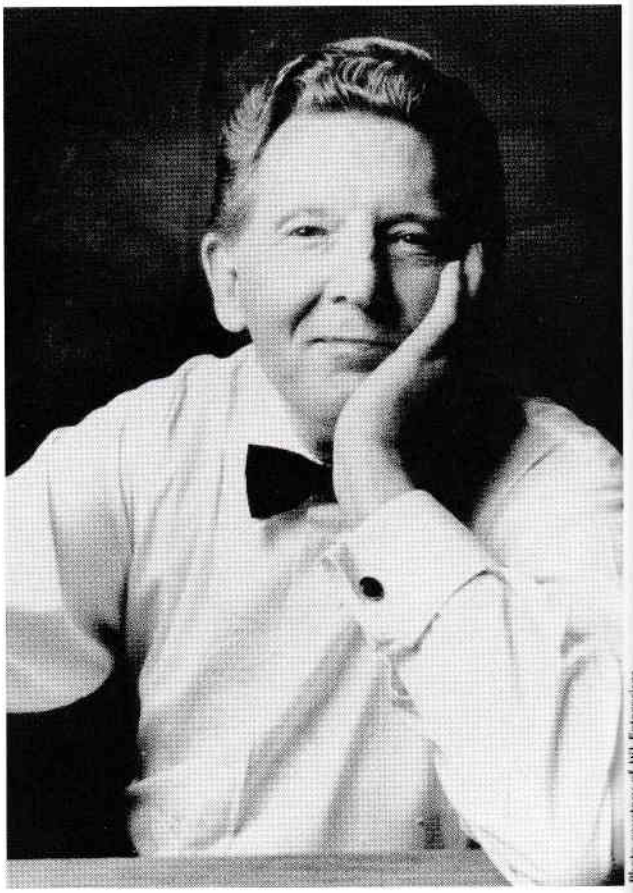


Photo courtesy of JKL Enterprises

Lewis seated at the piano with daughter Phoebe and son Lee. At far right is the Ardor pipe presented to Lewis.

"God gave me my talent. I don't question God. Never have, never will."

last 20 years, he says, has he found tobacco that is smooth and easy to smoke. "I smoked some tobacco in the old days," he says, "that'd knock you clean out. But then I got hooked on this Union Avenue. I guess that's Elliott's own blend. You might want to try it, you might like it. I love that stuff; I've smoked many a pound of it."

He sits at the piano and plays a few riffs. Fifty-five years of professional piano playing makes even these few notes he tosses off sound remarkable.

Lewis is never far from his pipe. He especially likes to smoke just before a stage performance. "Calms me down," he says. "I always take my pipe onstage with me, and lay it on the piano just like that, out of the way. And nobody better steal it."

You might think he'd lose his pipe that way, as hectic as it can be on stage. But no, Lewis says, "not anymore! I used to, but I'm more careful now. But once I left one on the piano and three years later a guy brought me the pipe and give it back to me. I ain't lost many pipes."

Lewis' staff, in fact, admitted before the interview that someone always keeps an eye on Lewis' pipe onstage, because he so hates to lose one, and carries only three or four with him when he travels. "Except on a tour," he says. "If I'm gone 30 days or so I might bring a couple bags of pipes along."

He likes to smoke the same pipe all day, changing to a fresh pipe the next day. "They smoke right that way," says Lewis. "If you smoke one and keep smoking it day after day after day, it don't work good." That's smoking only one or two bowls in a day, however, so he doesn't tend to overwork his pipes. "If it's a long day," says Lewis, laughing, "if I'm up till one or two in the morning, it's definitely two bowls."

"I buy all my pipes here in Memphis at Elliott's store. I've had some good 'uns over the years. Sometimes people give me pipes, so I have a number of those, but I buy all my pipes from Elliott."

Traveling as much as Lewis does, he has an opportunity to visit pipe shops all over. "From time to time," he says, "I run across another blend that I think might be pretty good—until I went back and tried to smoke 'em, and they just don't compare to my regular kind."

Lewis bought his first pipe when he was 15 years old. "It was just a cheap pipe, not very expensive." He doesn't remember where he bought it, but it was a drugstore of some sort.

Looking at pipes, browsing through the pipes at Elliott Abel's shop, is a regular pastime for Lewis, and he enjoys choosing and buying them as much as smoking them. He often buys pipes for his daughter Phoebe, who is a singer too, with her own career underway. She has been smoking pipes for about five years, and she looks perfectly natural and right at home with one.

Photo courtesy of Jett Rodgers

Two pipe smokers in one family, however, can sometimes lead to friendly competition. "Sometimes I don't actually get 'my' pipes," she says. "Look here," she says, picking up a well-smoked Dunhill from the table where Lewis has laid out some of his pipes. "This is my shape, I love this size," she says.

Elliott recognizes it. "I remember that," he says. "Jerry bought that one for you, Phoebe."

"Oh yeah," says Lewis, "I did buy that one for you."

"Well I wish I'd known. I never saw it before now."

"Well I forgot I had it and I was gonna give it to you and it kept hangin' around the house—I guess I smoked it."

"Yeah yeah yeah—"

"No really! That's exactly what happened!"

"Likely story!" They both laugh that infectious southern laugh that makes everyone smile.

Lewis uses Bic lighters exclusively. "Nice refillable lighters work *great*," he says, "when you first buy one. But when you go to refill it, *forget it!* Now Elliott there can put the gas in it and make it work. But not me. I don't understand it."

Lewis' collection of pipes is eclectic, though it runs pretty heavily toward Savinellis, which is understandable since Elliott's shop maintains Savinelli as its premier high-grade brand. "I don't know if I'd call them my favorite," says Lewis. "I just take Elliott's word for it and buy what he tells me to. He steers me right. The Autographs are nice pipes."

But Lewis' pipes all display similar damage: Each is burnt on the rim around the 9 o'clock point on the bowl. "Yeah, I'm a little hard on 'em," says Lewis. "I have a bad way of lighting my pipe. For some reason it burns 'em on this side. I don't understand that. I don't do it purposely, and I've tried not to. But it happens. Some of my favorite pipes have gotten ruined bad, but I still smoke 'em."

Lewis can't even guess how many pipes he has. "It's got to be a thousand," estimates Elliott, who has a vague idea according to the repairs Lewis has brought him. But it is not something Lewis keeps track of. The broken ones end up in a box, and when the box fills up he takes it to Elliott's shop and sends them out.

The pipes are scattered all through his house, Lewis says, in cabinets and drawers and on shelves throughout the place.

"Now this," he says, admiring his new Ardor, "is a fine pipe. Nice balance. I'm going to enjoy this one."

As hard as he is on his pipes, as charred and broken as they inevitably become, his pipes are constant companions to Jerry Lee Lewis, and have been for decades. They accompany him on every tour, and the tours don't appear to be slowing in frequency. "I try to play my music as much as I can," he says. "I think if I didn't I'd probably die. And we don't want that." ***P&T***

"I've always said what I wanted to say, done what I wanted to do and been what I wanted to be. I've never tried to hide anything."

—Excerpt from *Killer!*, by Jerry Lee Lewis and Charles White

American Traditional

Paul Bonaquisti has modified traditional English stylings with an Italian flavor, and combined the result for a unique American interpretation of smoking pipes

by Chuck Stanion

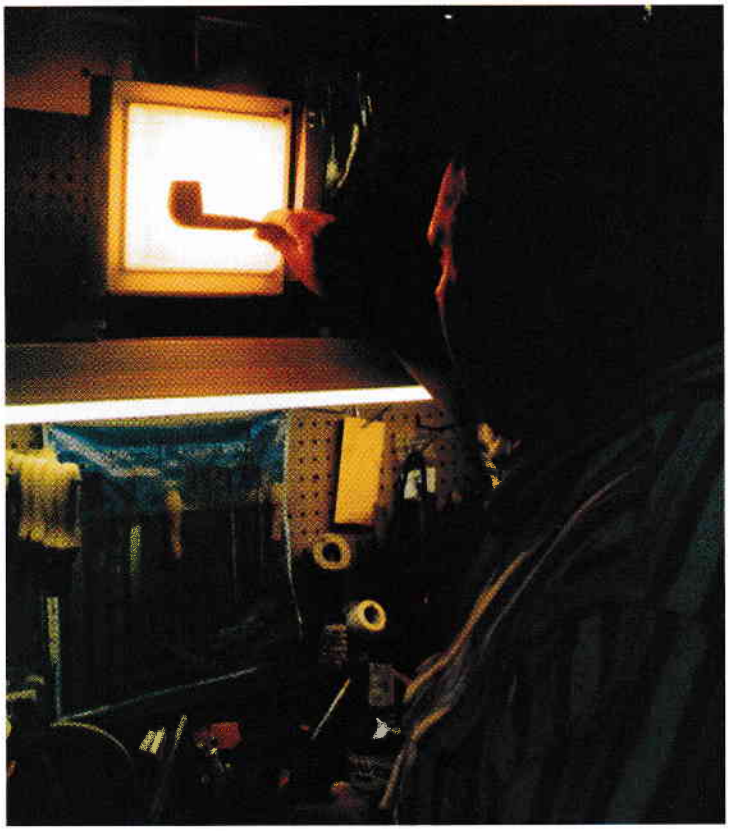
The first time Paul Bonaquisti exhibited his pipes at a pipe show, he wasn't sure what to expect. As a collector of Dunhills and Castellos himself, he knew what was required of a good pipe, and was confident that his own designs and finishes were of excellent quality. But you never know how a community of collectors will view a new product, and he was prepared for whatever evaluation awaited him.

"I was figuring I'd get some constructive criticism," he says. "And I was hoping it would not be in the form of rotten fruit at high-speed trajectories."

The pipes spoke for themselves, though, and were extraordinarily well received. They sold well, and longtime pipemakers complimented his styles and encouraged him to keep at it. "It went so well," says Bonaquisti, "that I decided to try another show."

The second time he exhibited his pipes was at the 1996 Richmond pipe show, where, to his unending surprise, he walked away with the award for Best Pipemaker in Show. "It was the first show I ever entered my pipes in for judging," he says. "It was entirely unexpected. I knew my pipes were very good, but I didn't feel I'd been around long enough to merit that kind of award." The next year, when he won the award for the second consecutive year, he was gaining confidence. But the accolades paid to his work almost immediately upon entering the pipecarving profession did not blow his ego out of proportion. Anyone who knows Bonaquisti will assure you that he maintains a healthy willingness to laugh at himself.

"That's easy to do," he says. He is standing in his pipemaking workshop, which is a freestanding building behind his home outside of Albany, New York. It is a marvel of a shop, spacious, comfortable, inviting. A CD player emits a constant medley of Dean Martin songs. Every tool necessary for every facet of pipemaking is represented along its perimeter and upon the island workstation at its center. Bonaquisti reaches up to a high shelf over a workbench and pulls down a dusty shoebox. He is a big guy, and he moves easily, but there is a bit of trepidation in his voice as he proffers the box, as if he is about to share an awful secret. The confidential,



good-natured glitter that rests always behind his eyes dulls momentarily as he considers whether or not to reveal the contents of the mysterious package. "Whenever I start feeling overconfident, I just look at this thing."

He opens the box, revealing the most hideous pipe you could imagine. It's a misshapen piece of tortured briar with a stem fitted at an angle to a strange grotesque lump—possibly the shank—protruding from what some might infer is the bowl. "It's the first pipe I ever made," he says. "Would you like a closer look?"

His offer is declined with thanks, because it is a pipe that has a look of embarrassed ferocity. Bonaquisti laughs and returns the box to its place. "No, you may *not* photograph it. Looking at that is a little private joke I play," he says, "to remind myself about how hard it was to get started in this business."

He is well-known for playing jokes on those besides himself as well. At the CORPS pipe show last year, for example, pipemaker Mark Tinsky was enormously amused when he returned to his own table of pipes to find a sign, printed in Bonaquisti's unmistakable block lettering, advertising: "Door Stops: $1."

"Mark and I are good friends," says Bonaquisti, grinning at the memory of that gag. "We are always ribbing each other."

Tinsky was, in fact, a terrific help to Bonaquisti as he started the complex quest toward learning how to make pipes. "I just called him on the phone one day, I guess it was 1993 sometime, and we got to talking. I was looking for a supply of briar, but I also needed some guidance. So I asked if I could come to his shop and see him." Tinsky had never let an aspiring new pipemaker into his shop before that. It's quite an investment in time and patience. "Mark told me later that he just felt I sounded sincere, and he felt right about helping me out," says Bonaquisti. "And I'm glad he did, because we became very good friends."

Tinsky helped Bonaquisti with one of the greatest frustrations of a new pipemaker: Understanding exactly what tools are necessary to accomplish the mission.

"A lot of guys," says Bonaquisti, "create beautiful works of art with only rudimentary workshops, with just a drill press and maybe something to cut stems with and a buffing wheel and sanding disk." That kind of carving takes a terrific amount of time, however, especially when replicating exact engineering for mortise and tenon joints, smoke holes and tobacco chambers. "Mark helped me figure out what I needed to maintain the high standards I wanted."

Many necessary tools just can't be bought in a hardware store. "It takes a combination of different wood- and metal-working tools to accomplish the finished product," says Bonaquisti. "And you have to retrofit a lot of existing tools to suit your needs. You can't find pipemaking equipment on aisle eight at Kmart. You have to buy existing equipment and modify it to your own requirements. Mark Tinsky helped me get through that. I owe him a lot."

Another pipemaker who helped Bonaquisti at the beginning is John Eells, one of the most meticulous and accomplished carvers in the United

"You can't find pipemaking equipment on aisle eight at Kmart."

States, and almost as little-known as he is talented. He is a well-kept secret simply because he makes so few pipes. But each pipe is a marvel.

"John and I were friends, and he was eager to help me in any way he could. I remember him looking at one of my early pipes—not the one in the shoebox—and saying, 'You've got a lot of talent here. Let me offer a few suggestions.' He spent two entire afternoons demonstrating how to make a handcut stem. That was an absolutely irreplaceable experience."

These men were both supportive in one important respect, too: They did not simply show Bonaquisti how to perform various skills; they made him learn it for himself. "They would just say, 'Here's what you need to do it. Now see what you can come up with.' And I would experiment, figure out my own method, and they would offer a little advice here and there." Pipemaking is a different process for every carver. To maintain individuality in craftsmanship, each carver must choose his own methods, within basic parameters. The last thing you would want is to carbon copy someone else's techniques.

"Mark makes a beautiful pipe," says Bonaquisti. "John makes a beautiful pipe. But our styles are totally different. Their customers aren't necessarily mine and mine aren't necessarily theirs." The basic philosophy, then, is that pipemakers don't really compete with each other, because each offers his own distinctive product, unlike those offered by any other craftsman.

Pipemakers don't really compete with each other, because each offers his own distinctive product.

As influential as these carvers have been in Bonaquisti's career, his greatest influence was his father—not specifically in pipemaking, but by conveying to his son a dedication to high quality. "He never really understood my love for pipemaking," says Bonaquisti. His father passed away last year, and his memory lives very strongly in his son. "But he would come in here, and sit on that bench right there, and shoot the breeze, and watch me make pipes, and sometimes he'd sharpen tools for me, or help me with a problem I was having. He taught me a lot about who I am just by being here. He was my best friend and I miss him terribly."

"My father used to do a lot of turning at home. The lathe is still over there at the house. I became interested in wood turning by watching him, and in woodworking as a whole because of the family business." Some of the people who worked for his father were instrumental in teaching Bonaquisti, too. "I served my apprenticeship in the family shop, with some of the neatest old-school Italian guys. Because I was my father's son,

and they loved him, they were willing to teach me stuff that other guys never learned. They had tricks and techniques that they wouldn't share with just anybody. But they wanted me to be brought up in the trade the right way."

So he learned woodworking, and when it was time for college, he earned a scholarship. But at that time there was a boom in manufacturing and construction, and he realized he could make more money as a journeyman carpenter. So, after finishing school, Bonaquisti decided to become a carpenter in his own right, and did so.

By that time his father was involved in a consulting business, so Bonaquisti and his brothers started their own millwork and construction business, which is still an ongoing concern today, and is Bonaquisti's "real job," his main source of income. After all, he makes only 200 to 300 pipes a year, and at the reasonable prices he charges, he needs to maintain a paying vocation.

The family business helped him get started in pipemaking too, since it provided many of the tools he first needed. He puttered around with kits at first, those pre-bored blocks of briar with prefitted stems that you can find in many tobacco shops. And even after meeting Tinsky and Eells he still wasn't sure he wanted any more from pipemaking than a relaxing diversion. But it evolved. Being a lover of tools, and now knowing exactly what he needed, he decided to move to the next level. But he wanted his hobby to be self-perpetuating, and decided to pay for the new specialized tools by selling the pipes he was making.

"I was making all these pipes, and I had to do something with them," he says. That's when he started going to pipe shows as a pipemaker. "The equipment I have in the shop is just about paid for now, entirely from my pipe sales." And his equipment is extensive. A massive professional wood lathe for turning and drilling bowls; a complicated metal lathe for turning stems, a row of eight buffing wheels for each individual stage in that process; grinders and sanding disks; a complete vacuum system to remove dust from the air during pipemaking; even a light box so he can examine his pipes in silhouette to make sure the shape is exactly as he wants it. "The wood, however, is never paid back because you are always buying, always keeping up your supply, always investing in quality wood. So I found myself selling some pipes to buy more equipment and wood so I could make more pipes that I could sell to buy more equipment and wood to make more pipes with. What a cycle!" ▶

The family business helped him get started in pipemaking.

"I can talk to myself while making a standard shape, but not while working on a new one."

Bonaquisti uses briar obtained directly from a Grecian source. "It's very high quality; I get a good percentage of straight grains from it. It sandblasts well. It breaks in very easily. I have experimented with briar from other sources, but this is definitely the best wood that I have access to."

The aging of the briar is the only preparation Bonaquisti uses. "I don't cure the wood. Based on my collecting of Castellos, which is a terrific smoking pipe, air-curing is an excellent way to prepare the wood. As long as it is dried properly and has had an opportunity to sit long enough, I don't know that you can do anything else to make a briar pipe smoke well. So I age my briar outside under an enclosure to keep the rain off, where it sits for at least a year before I move it to inside racks. Then it sits in the racks for another year before I cut it. I don't know how long it sits around in Greece before I get it, but all my pipes are well-aged."

He has been buying as much wood as possible to enhance that aging potential. "Fortunately, I now have such a good supply that most of what I'm turning is already three or four years old; some batches are five or six years old."

Once the wood has aged, Bonaquisti can make the pipes that have become so well-respected. "I have close to 50 standard shapes, each made according to a template, and the majority of them are turned on a modified wood lathe. Then there are freehands, which are entirely hand-carved. The nice thing about a lathe, though, once you're accustomed to working on it, is that it enables a uniformity of shape that is difficult to achieve by hand."

The stems are primarily acrylic, though he has a good supply of vulcanite as well. Most Bonaquisti pipes are fitted with modified stem blanks, carefully filed for a comfortable fit. He is perfectly capable of cutting stems from rod stock, but the process is so time-consuming that he avoids it to keep his prices down. Still, he sometimes decides that a hand-cut stem is appropriate for a particular pipe, and finds he is doing more and more of them.

Each pipe also has a special all-natural carbon bowl coating to facilitate break-in. "It acts as an insulator during the first few bowls," he says. "It protects the wood and helps build a good cake."

Bonaquisti thinks in terms of two categories when carving: New shapes and standard shapes. "For a shape I have never made before, I start with a mental image. I diagram that, working out the engineering as I go." If that is workable, he makes a template, transfers the design to a block and starts roughing it out. "All the while I keep checking those areas of the pipe that are critical to the shape, and compare them to my mental picture." Throughout the process he returns often to the sanding disk to adjust an angle or remove a little wood from one area or another, until it starts to look right. "This stage is pretty slow; my concentration level is so high that I become oblivious to my surroundings. That's why I have sleigh bells attached to my shop door—otherwise I'd never know if someone comes in."

It is not a perfect system. "Sometimes the pipe will turn out exactly as I pictured it," he says, "but I won't like it! Then it's back to the files and sanding disks to rework it until I like the shape. I don't feel comfortable with a new shape until I've made several of them, refining the design a little each time, until eventually I'm happy with it. Then I decide whether or not to add it to my list of standard shapes." By no means, however, does every new shape become standard for Bonaquisti.

But once a shape does becomes standard, less concentration is necessary. By that time the shape is almost second nature. "I then know exactly how the pipe should look. I know how much wood to take off the sides or the top; I know the diameter of the shank, how the intersection of the bowl and shank should look, the size and shape of the stem. The lines are already established; I don't have to think about it. I am free to talk to myself, which I do a lot, more than I should, maybe. Come to think of it, that's the main difference between the two thought processes: I can talk to myself while making a standard shape, but not while working on a new one."

Bonaquisti's pipes reflect their maker's respect for classical design, but are not shackled to specific traditional shapes. "I especially respect what the Italian makers do with classical shapes," he says. "They are remarkably talented at modifying those shapes just a bit, by enlarging or diminishing cer-

tain aspects of it, sometimes making it somewhat asymmetrical and giving it a style all their own. I try to do that with some of my pipes too, and I think my pipes are recognizable as distinctly mine because of that."

He continues to enjoy the challenge and discipline required in successfully producing traditional shapes. "Most all shapes start out at some point as a variation on a classic shape. Making traditional shapes improves your eye for symmetry, because you are duplicating a pipe where the lines and shape have already been established." Bonaquisti's favorite challenge is the billiard, because of its long-standing tradition, and because it is, possibly, the most difficult shape to properly construct.

"Although it may not be difficult to make a pipe that resembles a billiard, making a pipe that represents the classic definition of that shape is very tough. That's why I believe it is so important to be able to make classic shapes. The necessary attention to detail sharpens your technique. Once you can reproduce specific traditional shapes, you can always add the personal touches that make a pipe unique to your own style."

And it is Bonaquisti's distinctive style that has made his pipes so popular. There is a secret behind that style, though, one essential factor that provides the perfect inspiration required in the Bonaquisti carving process.

"It's Dean Martin," says Bonaquisti, reaching for the CD player and turning up the volume. "I gotta have Dean singing in the background. He's the secret ingredient. Without Dino, they just wouldn't be Bonaquisti pipes." ***P&T***

Nomenclature

1994: Pipes were stamped with "Bonaquisti" in script.

1995: Pipes carried the "Bonaquisti" stamp, along with a year stamp 5 for '95, 6 for '96, etc. A letter "B" in white was embossed in the stem for pipes made starting in the fall of the year.

1996: The stamp "HAND MADE" (in block letters) was added early in the year.

1997: In June, finish names were added: "Lustro" for smooth finish pipes, "Ruvido" for rough finish pipes and "Sabbia" for sandblasted pipes. The stamp "made by hand" (lower case) replaced the "HAND MADE" stamp.

1998: In June, the "Ruvido" stamp was replaced with the stamp "Rustica" for carved pieces.

1999: There are plans to add the following stamps this year:
Letter designations will be added to the Lustro finish to denote different grades: Lustro AAA, Lustro AA, Lustro A.
Stamps for extra-large pieces will be added (XL, XXL and Magnum).
A "Unique" stamp will be added to all non-standard shapes and finishes, as well as one-of-a-kinds.

FINISHES:
- Rustica: Brown, Black & Natural
- Sabbia: Brown, Black, Natural & Tan (similar to Dunhill Tanshell finish)
- Lustro: Light brown and Natural

PRICING:
- Rustica: Starting at $95 (average pipes are in the $150 range)
- Sabbia: Starting at $110 (average pipes are in the $165 range)
- Lustro: Starting at $175.

Rustica and Sabbia pipes: Prices are based on size, type of finish and shape.
Lustro pipes: Prices are based on size, type of finish and quality of grain.

For additional information: write to Paul Bonaquisti, 71 Canvass Street, Cohoes, NY 12047; e-mail *Bonaquisti@aol.com*; or visit *www.bonaquisti.com* (coming soon).

"Most all shapes start out at some point as a variation on a classic shape."

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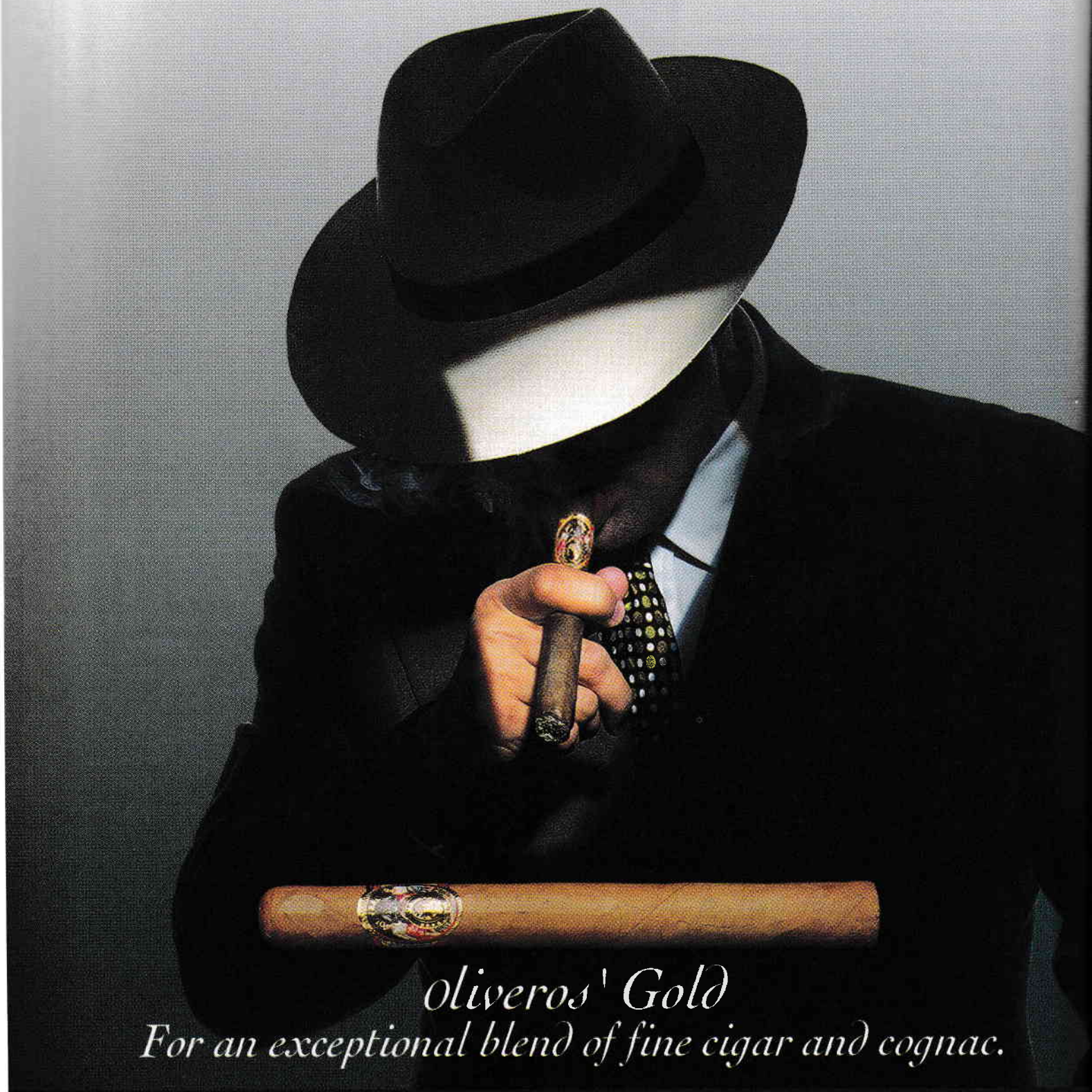

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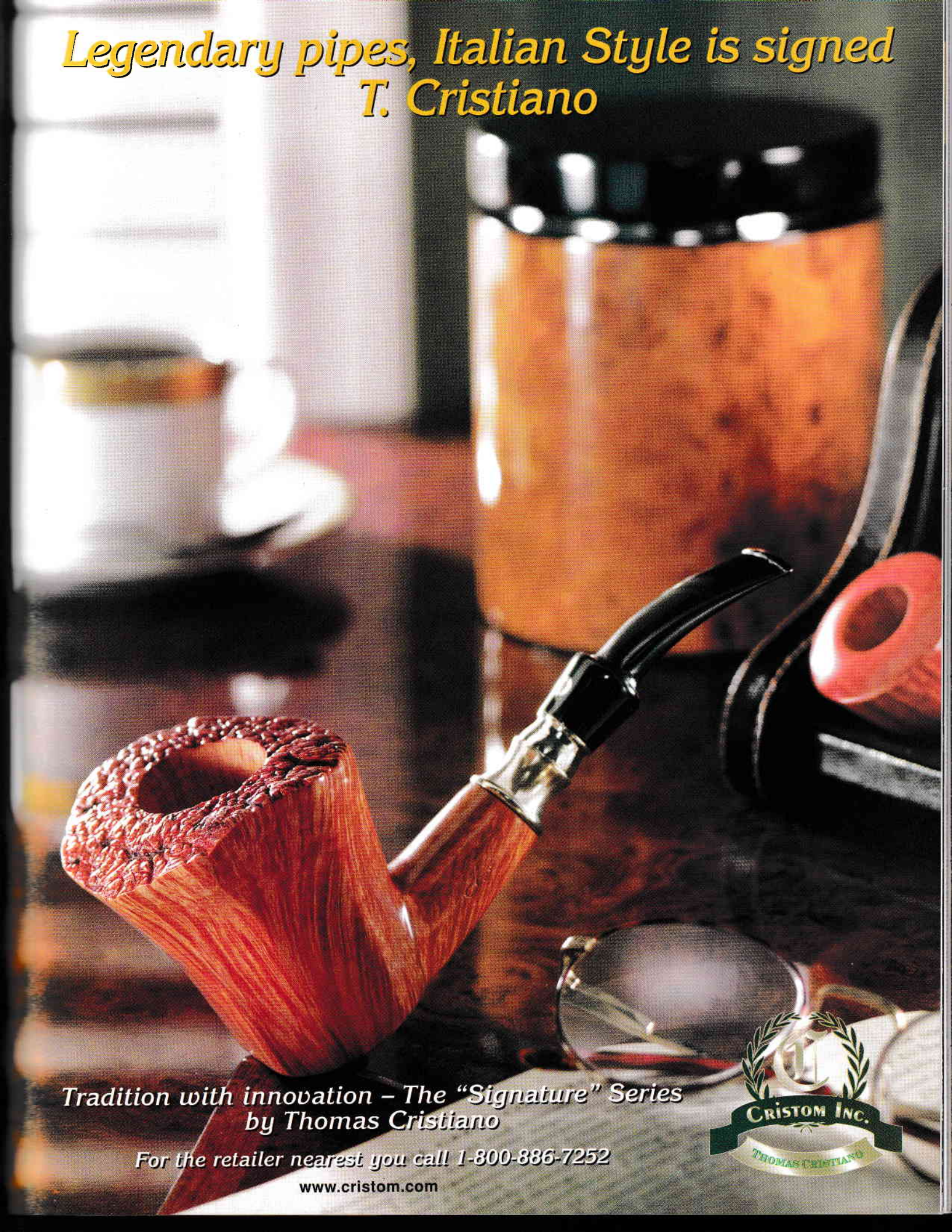
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GBD

GBD

The long, rich history behind the manufacture of the GBD pipe has made it a favorite of smokers and collectors

by John Tolle

HISTORY

The letters GBD, so well-known to pipe collectors, stand for Ganneval, Bondier and Donninger, the three "*maitres-pipiers*" who started the GBD line in 1850, thus making GBD one of the oldest pipe manufacturers in the world. GBD started in Paris, France, as a manufacturer of meerschaum pipes right after the French revolution of 1848 and Napoleon's becoming president of the Republic. History claims that Napoleon smoked pipes, so he may well have owned a GBD. Although GBDs are still being produced today, as with other brands, the ownership, structure and pipes have changed considerably.

Unlike some other pipe manufacturers, this was more of a business partnership of three master pipemakers and not a family operation. But the GBD brand was a strong one that would remain to the present, almost a hundred years after all three founders had left the operation by the turn of the 20th century.

Both Ganneval and Bondier were from the Saint Claude area of France, the pipemaking capital of the world. Donninger was from either Switzerland or Austria. After Ganneval and Donninger passed away, new partners replaced them, and the company name was changed to Bondier Ulrich & Cie, next to Bine Marechal & Cie, and then to the more familiar A Marechal Ruchon & Cie, which lasted well into the 20th century and was stamped on many of its silver hallmarked pipes.

In addition to making meerschaum pipes, GBD started in the mid to late 1850s also manufacturing pipes from briar, as this was the era of the start of briar pipes. These pipes immediately became recognized as a good, and in many ways better, alternative to meerschaum. These pipes were made from only the highest-quality briar, and GBD's excellent reputation quickly developed, to the point where numerous competitors came out under similar names with varying initials, such as GFB, GBB and others, to try to take advantage of its success. Up through the late 1890s GBD won numerous medals and awards at interna-

Three GBD Pedigree Freehands are at right, including the original boxes and bags. The pipe in the foreground is an unsmoked example from 1946.

Examples of GBD nomenclature are provided above. At top, the New Standard with GBD logo. Center: a closeup of the shape number and circular "Made in England" stamp, as used in the 1980s. Bottom, the Colossus Virgin nomenclature. At top of page, center, is a 1958 GBD Virgin, with hallmarked silver work and a stem made from the leg bone of an albatross. Top right is a GBD Virgin from the 1950s, with no shape number.

tional exhibitions and firmly established the brand name. Because of this tremendous demand, a wider range of pipes was eventually introduced, but quality remained very high.

Charles Oppenheimer ran an import-export business in the mid-1800s, along with his brothers David and Adolphe and brother-in-law Louis Adler, and they started distributing GBD around 1870. In 1897, A. Oppenheimer & Co. was appointed as the exclusive agent and James Adler, the son of Louis, concentrated on the future London, England, side of GBD. A. Oppenheimer acquired A Marechal Ruchon & Cie, which then became a British company. A Marechal Ruchon & Co. Ltd., London, then became the main office, with the main factory still in Paris, but with a factory established in London in 1903, as well as a larger factory built in Saint Claude in 1906. The Saint Claude factory was the larger supplier of bowls for GBD, as well as for many other brands of pipes. Most of the London operations did not start until WWI, from 1914-1918. After the war, manufacturing continued in London for the home British market and for the United States, and Paris provided the French and European market.

In 1952, production of all French GBDs was transferred to Saint Claude from Paris and the Paris factory was closed. The market in the U.S. has almost always been composed of English-made GBDs, with a smaller quantity of French pipes, made in Saint Claude, being imported, starting in the 1950s.

In the early 1980s, GBD began changing, along with much of the rest of the pipe industry. Firms began to be sold, merged, and—depending on who you talk with—top grade briar became harder to come by. It was a time of many changes, and the impact on the business was profound. GBD added acquisitions such as Comoy, Orlik, BBB, Loewe, Dr. Plumb, and there was a proliferation of pipe grades, lines and finishes.

Even the famous GBD metal logo that defined GBD pipes on the stem was eventually replaced in the 1990s with a plastic logo, and new names such as *Midnight* and *Gold Bark* were introduced. By the 1980s, the parent company of all these mergers was Cadogan Investments, which changed to Cadogan Investments Ltd. in 1991.

THE PIPES

Early pipes from the 1800s and early 1900s also made typical use of amber, horn, ivory and quills for mouthpieces; silver and gold bands; and fitted cases. They also made carved heads as well as standard shapes that imitated early clay pipes. Vulcanite stems started to become popular in the late 1800s. A huge number of models and shapes were offered with different mouthpieces by the end of the century. These early pipes were originally offered only in one quality, but this soon changed to offer other qualities and limited finishes. Toward the end of the century, the GBD *Xtra* started being manufactured, as well as GBD *Speciales* for special models. The standard quality had only the GBD stamp on the briar, which remains today.

Further models were introduced after WWI, namely the *Standard London Made*, *New Era*, with the *Pedigree* in the 1930s, along with the *New Standard* and the *Prehistoric*. As with other pipes in the 1920s, they also introduced a metal system called the Extra Dry. It was this time, the 1920s, that saw the most recognized feature of GBD pipes introduced—the metal GBD inlaid logo on every mouthpiece.

Since the second world war, GBD has had a wide range of shapes and qualities. This variety, to say the least, has more often than not led to bewilderment among casual and experienced smokers and collectors. Hopefully, a small part of this can be understood with partial explanation of the classification system, concentrating on those pipes produced after WWII and through the '70s to early '80s and also with those made for the U.S. market.

CLASSIFICATION

Except for the very early pipes, all GBD pipes have the oval GBD Inlay logo on the stem, as well as an oval GBD stamped somewhere on the shank or bowl. Regarding the classification of these pipes, many people are often mistaken about or unaware of three principal elements. The pipes were classified into grades, shapes and series. The "grade" refers to the quality of the pipe or finish, while "series" refers to a collection of styles and sizes that may be produced in different grades.

The series consisted of the standard shapes, which were widely available and corresponded to standard shape charts, such as billiards, pots, apples and bulldogs. But there was also the special shape series, which consisted of pipes that did not conform to the standard shapes, but were nonetheless still produced in quantities and readily available. These special shapes included the cognac, calabash, bent, sit-down apple and extra-long Canadian, and came in three different series:

1. *Conquest*. The smallest, but not necessarily small. Usually at least a Dunhill size 3 or 4.

2. *Collector*. The next largest, usually of good size, at least a Dunhill group 5 or 6.

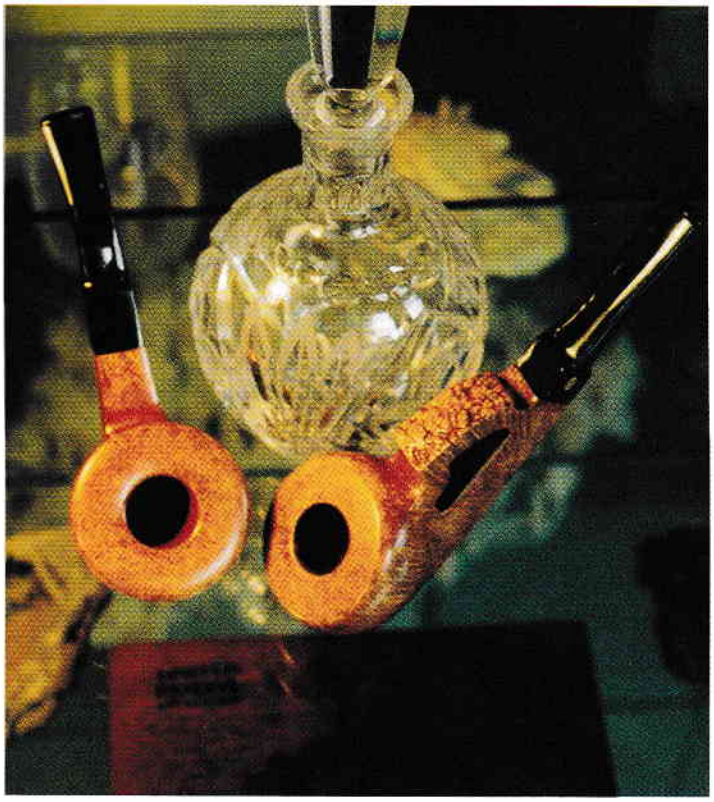
3. *Colossus*. The largest, usually quite large and often not available in all grades and shapes.

The pipes within these series also had a shape number stamped on them on the shank, usually two, three or four digits. And yes, there are exceptions, as with all pipe nomenclature! They also came in different finishes or grades, depending on the availability of briar. So, for example, a pipe may be stamped with the number 263, Virgin, *Collector*—which identifies it as a Virgin grade extra long shank Canadian with a saddle stem.

The pipes also came in different grades or finishes, depending on the availability of briar. The table on page 40 provides the names of the grades (with a few exceptions), basically from after WWII through the early 1980s. After this period, a lot was happening—and not all the activity was necessarily good. So briefly, this description does not apply to the later years of the 1980s to the present. Also, in some cases in the late '70s and '80s, it is impossible to say that certain grades are higher than others; they are just different finishes.

After WWII, there were four basic grades readily available in order of highest quality to lowest. But none of these were low grades; all were excellent pipes. They are: *Virgin*, *New Era*, *Prehistoric* and *New Standard*. There was also a *Pedigree*, which was a straight-grained Virgin quality with an unusual reddish stain. Only the *Prehistoric* was sandblasted, but it was excellent quality. In fact, *New Eras* and *Prehistorics* were usually equally priced.

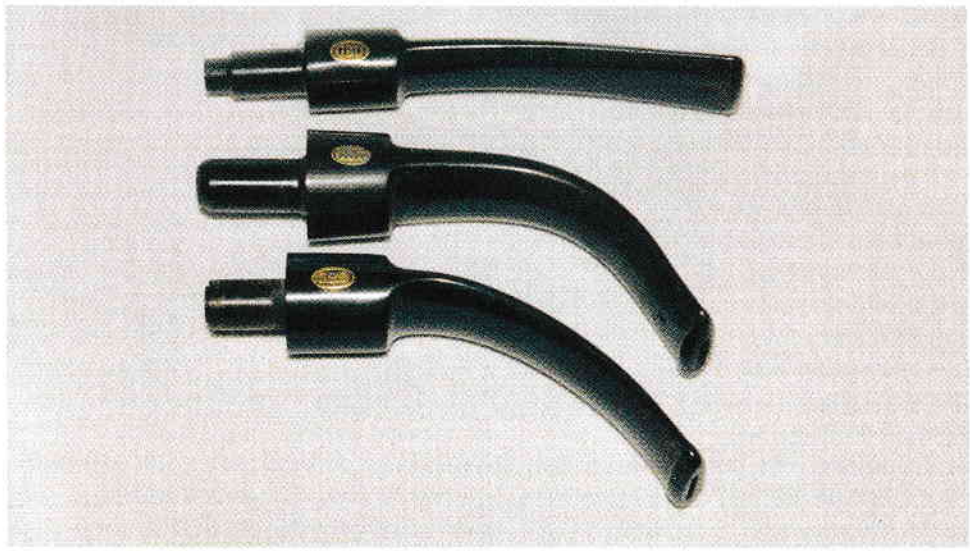
Somewhere in the late '60s or early '70s, numerous other grades were introduced. A more complete ordering of the available English-made grades up



through the early '80s is shown in the table, along with descriptions.

GBD Grades in Descending Order of Quality:

Pedigree	Straight-grain Virgin quality, reddish stain
Straight Grain	Straight-grain, reddish stain
Virgin	Highest grade, light stain
Virgin Prehistoric	Virgin sandblast, light stain
Prodigy	Freehand (normally in Danish shape)
Prestige	Matt finish
Century	Reddish stain
New Era	Reddish stain
Prehistoric	Black sandblast
Militaire	Military mount
International	Plataeu top, dark stain
Speciale Standard	Medium reddish stain
Seventy Six	Darker stain
Ebony	Dark stain
Tapestry	Black/tan sandblast with smooth panels
Fantasy	Black sandblast with smooth panels
New Standard	Medium brown stain
Granitan	Brown pebble-grained sandblast
Rockroot	Black vertically carved

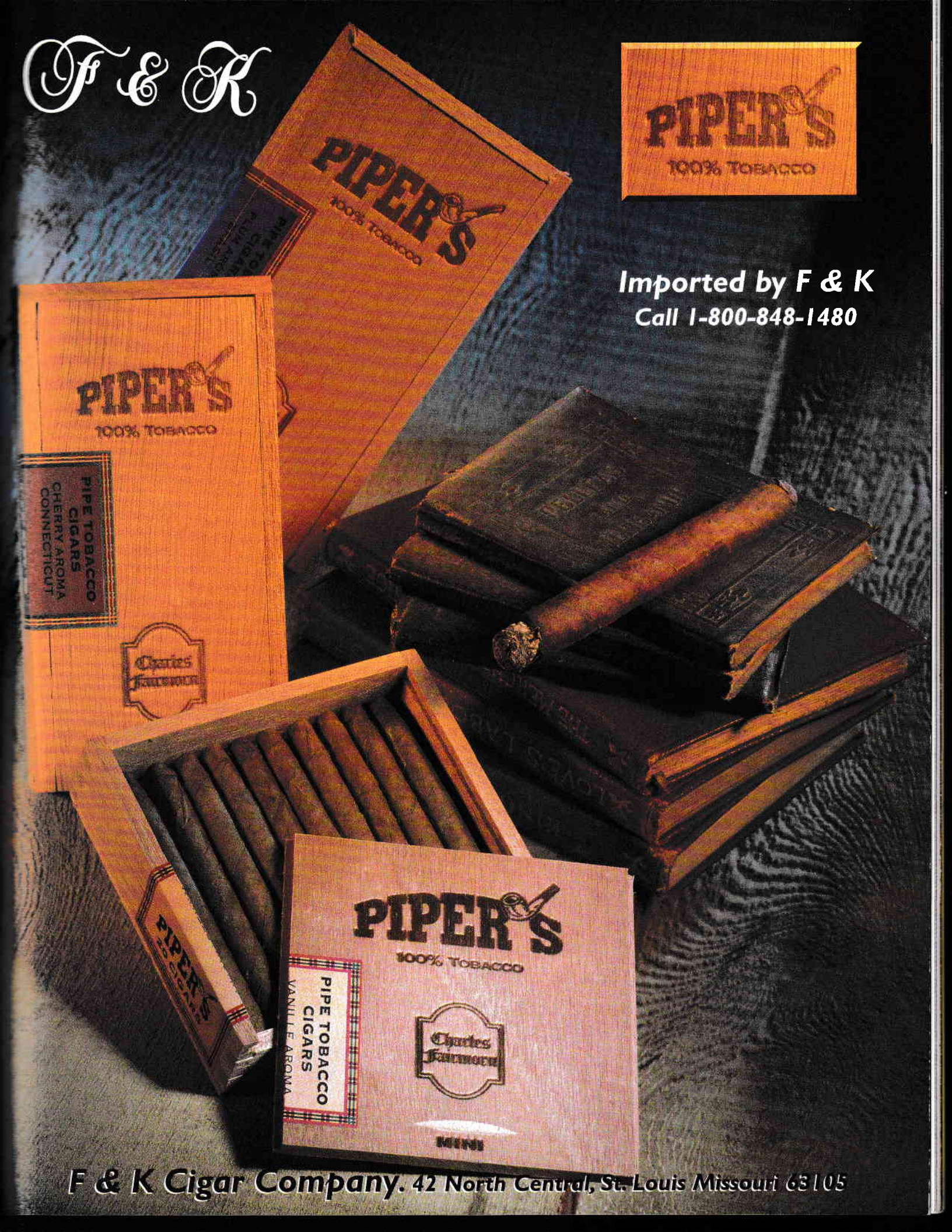


At center is one of the author's favorite GBDs, a Unique from the early 1960s with a rare velvet bag. The bottom photo offers examples of stems and logo. The top stem is newer; the bottom two are older, pre- to mid-'60s. Two GBD Uniques are pictured at top.

Yes, there were also others, such as the *Grotesques*. The *Grotesques* were... well, shall we say, grotesque. There were also non-English-made GBDs in this period, made in France, which had their own grades and finishes. And as if this were not enough, there were always a few special series made that cross over these clear boundaries, such as *Uniques*, and others that simply had catalog names—such as the *Topper*—but no numbers.

This classification is not complete. That would be a formidable task and too long to fit in a single article. But hopefully it will provide some help, as well as a better understanding of GBD for those who have always enjoyed the brand and its wide range of excellent smoking pipes over the last century and a half. ***P&T***

John Tolle is a collector of GBDs, Charatans and an occasional Ashton Magnum or Kaywoodie Unique. President of the North American Society of Pipe Collectors, Tolle is currently working on a book devoted to GBDs, An Illustrated Guide to GBDs, *which is scheduled for publication in the year 2000. Any relevant GBD or Charatan information is always appreciated and may be communicated to him at John@naspc.org.*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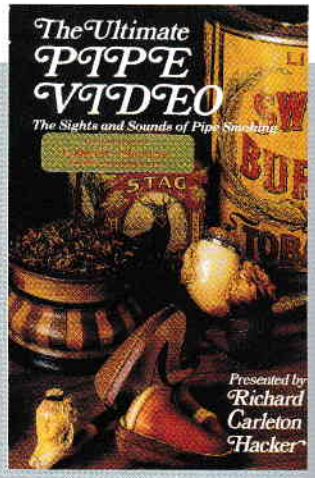
World-famous Italian pipe maker Luigi Radice has introduced his Radice Classic Series. The series contains seven different classic shapes, each displaying the unmistakable sophistication for which Radice pipes are known. The classic series is exceptional in another regard, though—each pipe is fitted with a twin-bore mouthpiece that promises to eliminate tongue bite. Presentation case for the set is available, or pipes may be purchased individually. For the name of a retailer near you carrying the Radice line of pipes, contact Ashton Pipe Company, 935 Caledonia Street, Philadelphia, PA 19128; telephone 215.508.9309; or fax 215.508.5945.

Bonfiglioli

Award-winning Italian craftsman Alberto Bonfiglioli has been making pipes since 1974 in all shapes, sizes and finishes, and is also adept with silver work. For additional information, contact Alberto Bonfiglioli, Via Bertiera 8/a 40126 Bologna, Italy; telephone 011 39 51 231771; or e-mail *tid0826@iperbole.bologna.it.*



Rare Smoke/ Ultimate Video

These two offerings from Richard Carlton Hacker will provide hours of information and entertainment for any pipe enthusiast. *Rare Smoke: The Ultimate Guide to Pipe Collecting* is his newest, most up-to-date pipe book. It includes a Dunhill dating section, a look at the stories behind the major pipe brands of the 20th century, and 150 never-before published photographs. The Ultimate Pipe Video is available in two versions; one 60 minutes long (available in tobacconist shops), and the other 100 minutes (available only from Richard Hacker), each full of how-to tips as well as interviews with some of the most respected pipemakers in the world. The Collector's Showcase version is more in depth, for the serious collector, but both provide in-depth coverage. For information on where to purchase the book or the videos, contact Richard Carlton Hacker, P.O. Box 634, Beverly Hills, CA 90213; telephone 818.783.2477; or fax 818.995.0463.

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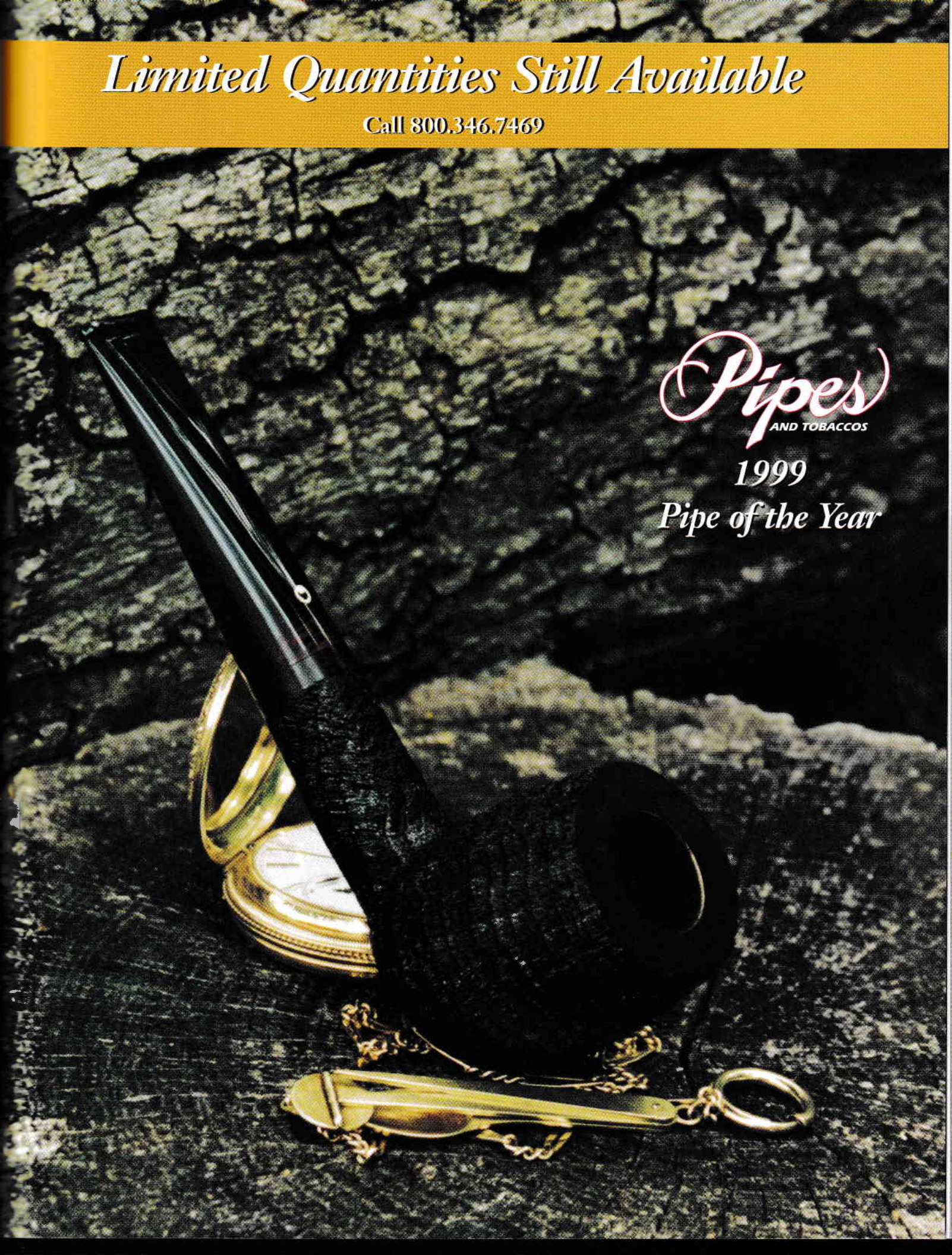
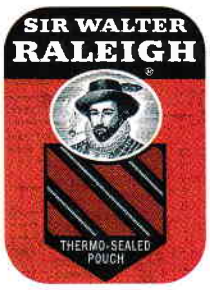


TRIAL BY FIRE

by William Serad

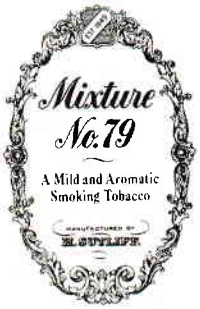
Reviewed this issue: Over-the-counter blends.

Several people have mentioned to me that it would be useful to read some reviews of commonly available tobacco blends, so-called "drugstore" blends, which I have here called "over-the-counter." I couldn't find a few of them (Paladin Black Cherry was sold out, and what ever happened to John Rolfe?). They are usually referred to with general contempt by those puffing on S. Bangs, but if people enjoy them, that's all that really matters to me. *De gustibus non disputandum est.* And boy, are they cheap! For the all-day puffers, the economics may overcome the taste issues (though they don't for me. Taste above all! Although cheap is nice...). I tell you honestly that for the performance/price ratio test, one would be hard pressed to surpass some (emphasize *some*) of them except with extraordinary personal favorites. But on taste alone, unless you like Burley straight and simple, few have more interesting components, though some do. Having said that, I will now be held in general contempt by the briar brotherhood, and nobody will ever read this column again. I must turn in my Dunhills, and their tenons will be broken before my eyes and those of the pipers assembled. But for now, you've started, so read on...



Sir Walter Raleigh (Brown & Williamson)

This is Burley. That's it, Burley. It's not bad Burley, though, and there is some casing that gives it a pleasant taste and friendly aroma. It is uniformly a dark brown, and comes fairly moist in one of those metallic paperish pouches. The cut is very fine and random, so it packs easily. I liked this more than I would have thought, but it didn't finish as well as it started. It smokes cool in any variety of pipe.



Mixture No. 79 (*Sutliffe Tobacco Company*)

This is a Burley/ Virginia blend I would guess, with a topping that is very distinctive which I can't identify. It's sort of fruity, vaguely like licorice but not, a bit soapy but not unpleasantly so. It is generally lighter brown with flashes of bright Virginia. The Burley is Cavendish cut and mostly rubbed out, while the Virginia is in very small pieces sometimes referred to as "flake" and some longer cuts. It has a light character and is pleasant, and actually got better down the bowl, though not a bell ringer.

Dutch Masters Cavendish Smoking Tobacco (*Sutliffe Tobacco Company*)

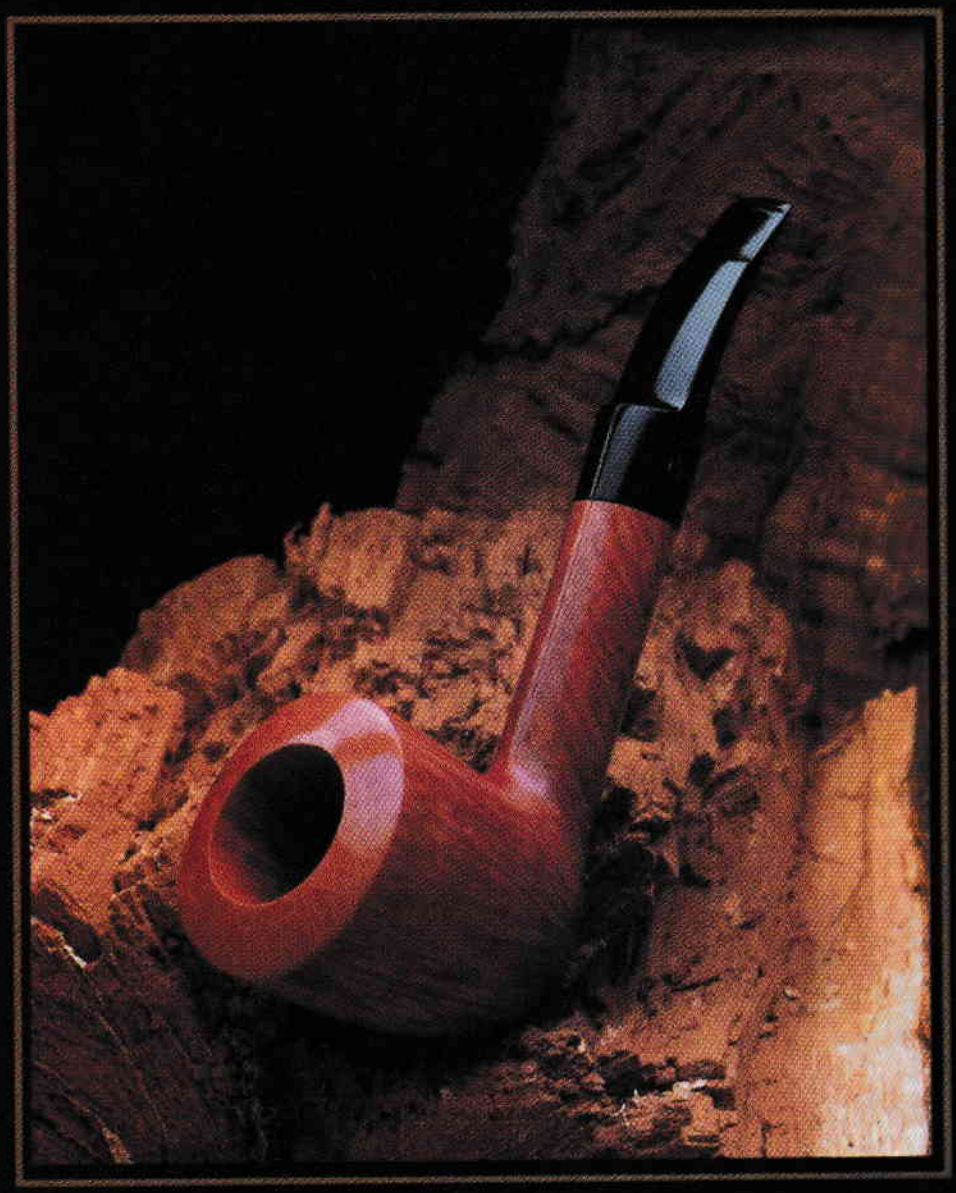
This was quite a surprise. The label says it contains leaf from Europe, Af-rica, North and South America flavored with Kentucky Straight Bourbon. It looks like another short and long-cut Burley blend, but it has more character and variety than that. It is considerably lighter and has a more varied flavor than the appearance would suggest, with an interesting cigar-like overtone. By that I don't mean a fat stogie, but more like a toasted Dutch treat in a tin. The flavoring is delicate when smoked, unusual in the pouch, and is nice in the room. It came nicely moist, and I got two pouches for the price of one. What a deal!

Half and Half (*The Pinkerton Tobacco Company*)

This is probably the only blend where the name is the recipe. I will tell you up front that my grandfather was a model for their ads 50 years ago, and my uncle rolled his own with this for his whole life, so there is a soft spot in my heart for this blend. My palate is not susceptible to nostalgia, however, though this is not an offensive smoke. There is a distinctive aroma in the pouch, in the air, and left in the bowl which so characterizes the blend it becomes a love-it-or-hate-it proposition to smoke. It wasn't bad in a corncob (please continue to read the magazine).

Walnut (John Middleton Inc.)

This is not walnut flavored, but named for one of the oldest streets in Philadelphia where John Middleton first opened his tobacco shop in 1854. The shop was near the Philadelphia Stock Exchange, the busy waterfront on the Delaware, and the University of Pennsylvania (later moved west to the then-fringe of the city, now densely populated West Philly). It is an original 19th century blend of seven tobaccos, and it is an English of a light character. The color is almost uniformly brown with very little black, and you can smell the variety in the short and medium cut leaf immediately upon opening. It is a smooth, relaxed and flavorful smoke with no stridency. It does have a humidifying agent which it definitely could do without, but I enjoyed it despite that fact. And the cost of a 12-ounce container was about what one would pay for a 50-gram tin of



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the high-end stuff. I would compare this favorably against several recent blue bloods as it has its own pedigree.

Kentucky Club (*John Middleton Inc.*)

This is White Burley. That's it, White Burley. It is cool and nutty, comes somewhat dry and in a very small, nearly Cavendish cut. There is nothing extraordinary about this, but it is honest. White Burley is excellent to cut overpowering blends that are too sweet, too flavored or have too much Latakia. This would be good to keep around for that purpose if the simplicity of White Burley alone doesn't appeal to you.

Cherry Blend (*John Middleton Inc.*)

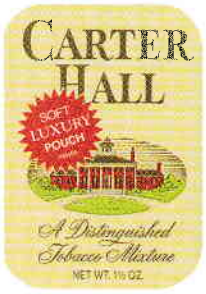
Don't think for a moment that this is like any of the usual cherry blends you may have tried. It is not wet, funky, or heavily flavored and you may not recognize that it is flavored with cherry at all. By appearance, it is a mixture of small flakes of bright Virginia and short cut Burley. The taste is quite light, somewhat sweet, and not that enormous artificial cherry I have come to know and hate. It is not offensive, and might even appeal in aroma to those around you.

Granger (*The Pinkerton Tobacco Company*)

The package says rough cut, but it looks like a short Cavendish cut to me, and packing was easy. It is another all-Burley blend, and the pouch aroma is like chocolate, though when lit, this aroma disappears. It has the most straightforward, honest, plain Burley flavor of those reviewed here. It, by the way, was remarkably cheap in both an absolute sense and even relative to the already inexpensive blends covered here.

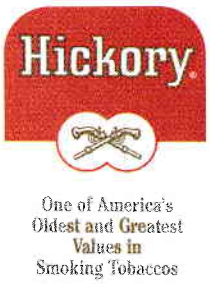
Prince Albert (*John Middleton Inc.*)

Another Burley blend, this is nutty but soft. It reminded me of Sir Walter Raleigh, but without pronounced casing. It comes in what seems to be a mylar or plastic coated pouch, and is not too moist but not too dry. It has honest tobacco flavor, burns cool, and unlike Sir Walter, it does not turn unpleasant later in the bowl. You might consider this if you like straight, subdued, simple Burley tobacco flavor. It is best at the slowest burn possible, and I have been told that it is an excellent mixer to cut uncooperative blends.



Carter Hall (*John Middleton Inc.*)

This comes in one of those deluxe pouches, and was at just the right moisture level. It appears to be Burley, and has its own distinctive and pleasing aroma. The cut is very short and fine, so it packs with no problem in even the smallest bowl. The taste and aroma have a cigar overtone, and this is probably the most elegant of this type reviewed here.



Hickory (*John Middleton Inc.*)

The recipe for this was developed during the 1940s, post-depression and in the days when the pipe was more popular. It has some sort of casing on a base of Burley with Virginia small-cut flake. The description says it has a light aromatic fruitiness, and I would agree. This is an interesting pouch aroma, and for the money, is quite tasty. It is the most inexpensive blend reviewed here, and probably wins in the performance/price ratio test, but don't throw away your pre-German Rattray's. Not bad. ▶

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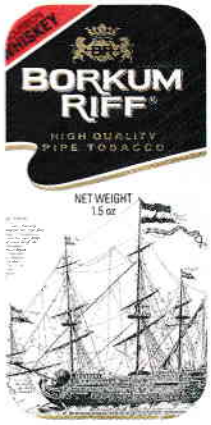


Borkum Riff (*Swedish Match*)

Perhaps the most easily found imported blends in America, these are certainly the sweetest and, if not properly humidified, the hottest as well. I am somewhat put off by leaf that leaves my fingers sticky. It is Virginia and Burley, and heavily cased, and comes in whisky (black and white label), cherry (red and white), cherry Cavendish (all red label), and rum (brown and white). There is also a black Cavendish (dark Kentucky and Burley, all black label) flavored with truffle, nougat and nuts (too much for me, but after a rich meal, who knows?), and a light (Virginia and Burley) blend flavored with vanilla, in an all-silver pouch. The light does not lighten the flavor, which is very much like the others. The whisky smells nice, and tastes good, especially in a Kirsten. The others are similar, but this is a hot weather smoke to me. I need Latakia when the weather turns cold.

Captain Black (*Lane Limited*)

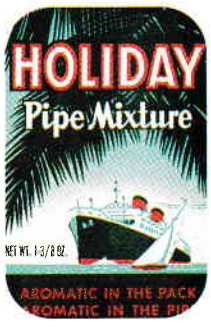
This is probably the most ubiquitous pipe tobacco in America. The aroma is familiar enough that it is associated with pipe smokers by those who don't even know any pipe smokers. The leaf is of good quality, but my main criticism is that if the Egyptians had humidified King Tut like this, he would look as good as Lenin today. I must admit that the blue label (Royal, black and golden Cavendish) tasted pretty good. It had a long-cut fine bright leaf laced with a broader-cut black Cavendish. I didn't like the Gold (golden Cavendish), and I didn't have time to try the white label (black Cavendish) or the red label (sorry, gentle reader). I can't even imply that these were bad in any way. People around you will like the aroma of any of them.

Rum and Maple (*Lane Limited under license*)

This is Burley and what may be red or bright Virginia cut fine. The pouch aroma doesn't remind me much of rum or maple, but it is flavored. And they invite you on the box to mix it with other things: "The Friendly Mixer" (a combination of a Waring product and somebody you meet at Happy Hour). It has a pleasant aroma when burning, and is a bit hotter than average (hence the invitation to mix it, I suppose), but is also one of the sweetest blends of the American boxed sort.

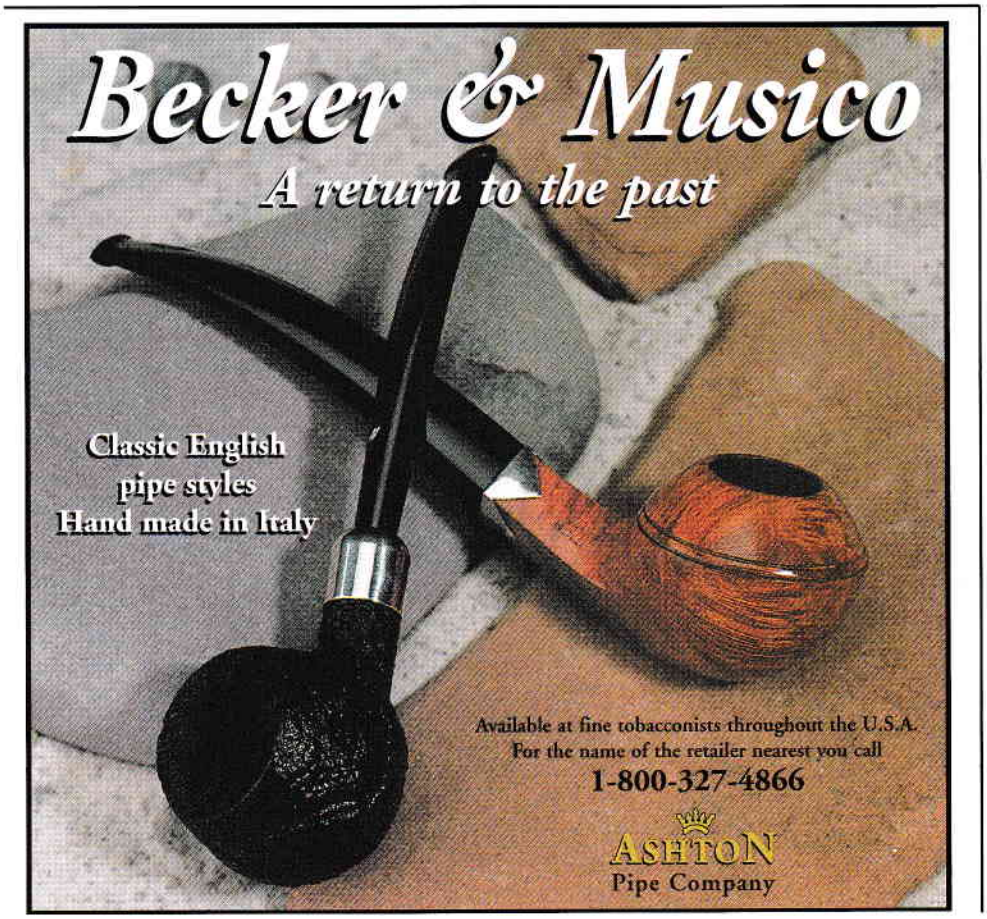
Sugar Barrel (*John Middleton Inc.*)

Probably the only American boxed blend with a significant proportion of black Cavendish, it also contains some bright flake. I was surprised by this because it is sweet and not what usually comes in the Burley box world. The flavor was good, and it wasn't hot despite that fact. It might be a good alternative to the northern European Burley/Virginia/black Cavendish blends. I preferred it to the Royal (blue) Captain Black. Another one that is very inexpensive.



Holiday (*Lane Limited for Larus & Brother Company, House of Edgeworth*)

A blend! Latakia! Oh joy! This is chunky, and has some partially rubbed-out short cut flake Burley and other ingredients. The box says it has five tobaccos, so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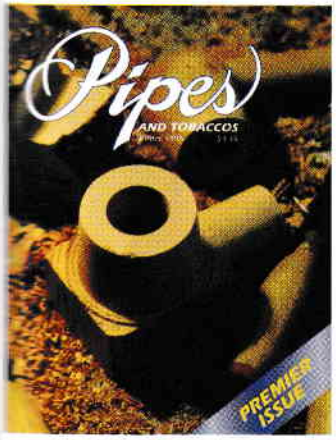

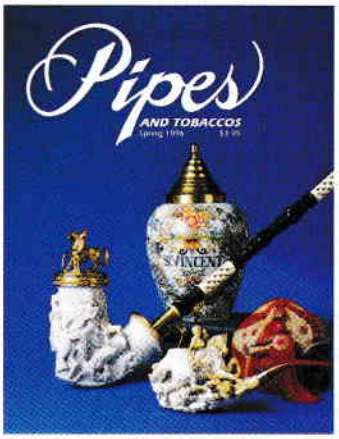

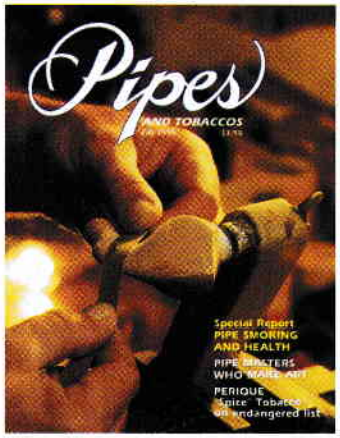

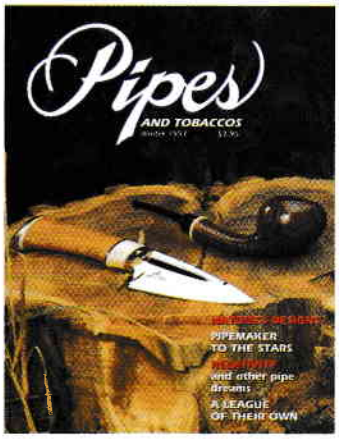

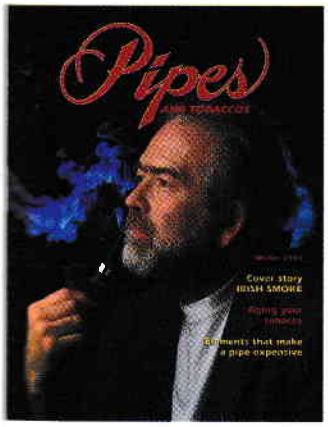

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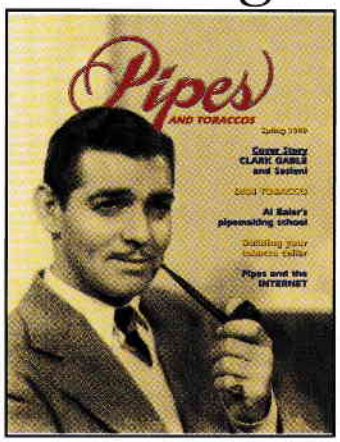

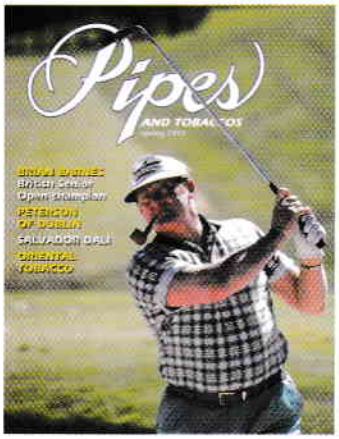

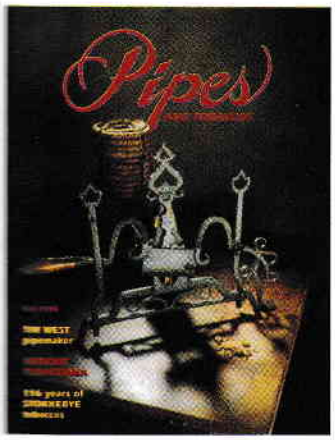

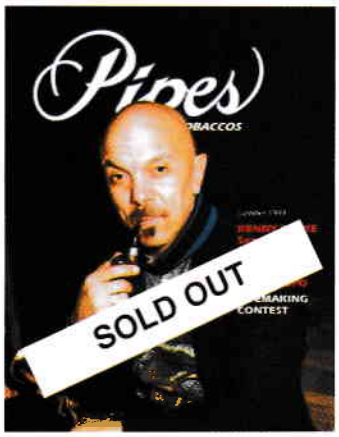

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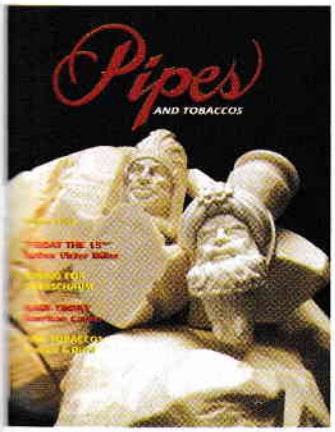
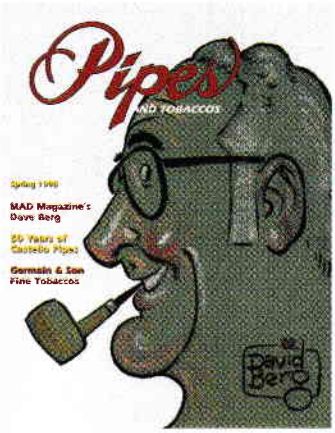
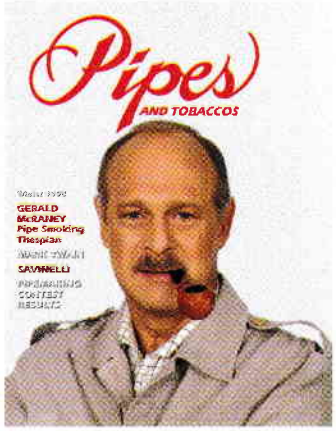
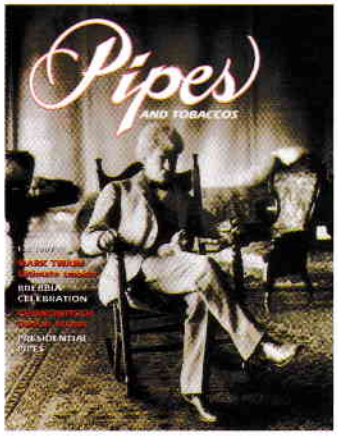








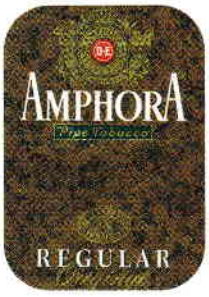
there is probably some Virginia. It is fairly cool, and has a tangy taste, almost a little bitter. I liked it.

Barking Dog (*House of Windsor Inc.*)

This is a good, old-fashioned blend of cubed Burley, Latakia and some bright flake. An "American" blend popularized in another generation of puffers. It is cool, flavorful and delightful, even compared to blends at several times the price. Recommended.

Sail (*Royal Theodorus Nemeyer B.V.*)

This is billed as a mild Dutch Cavendish, and it is. It is Burley and Virginia, with some added Oriental and Brazilian leaf, with a reasonable though pronounced sweetness. It has a fine Cavendish cut, and is uniformly medium brown. I tried the yellow pouch (regular), and it was exceedingly pleasant. It also comes in a beige pouch (natural), green (aromatic) and black (black Cavendish), which all have an underlying similarity because of the Cavendish process they undergo, but are different enough to warrant experimenting. Tasty!

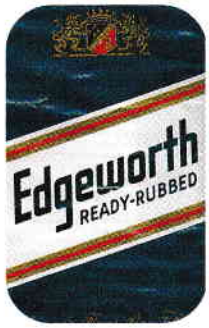


Amphora (*Douwe Egberts Tobacco Company*)

This is no longer imported, but I thought I would mention the range. Primarily, this is a Burley-based tobacco, with Orientals, Kentucky and Virginia given a Dutch Cavendish process, pressed and partially rubbed out. The brown label is unflavored, but lightly Dutch sweet, nutty and pleasant. The red is given a fruit blossom extract and is sweeter. Drugstores used to carry the green, which is sweeter still and has hazelnut extracts. These are all pleasant, and of quality.

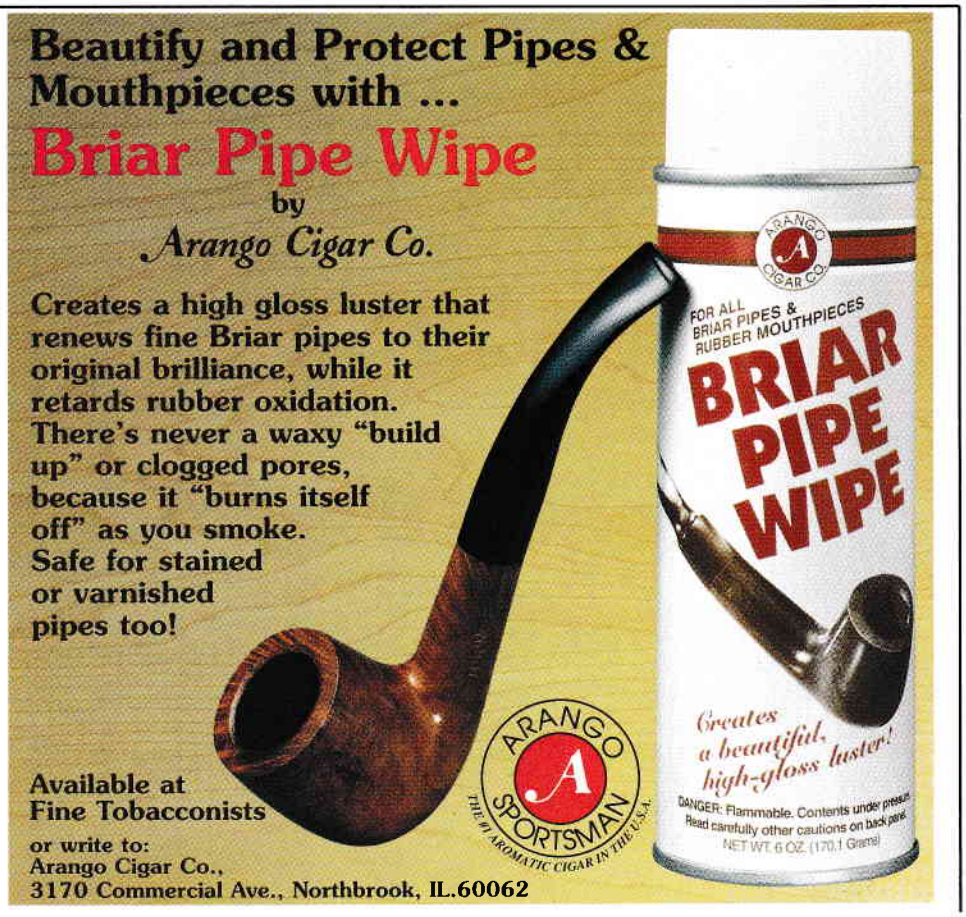
VIP (*Lane Limited, House of Edgeworth*)

The box says it has a sweet birch flavor, and boy does it. It smells like a birch beer in the pouch and while smoking. It has a Burley base, some loose Virginia, and perhaps a little black Cavendish. It is quite sweet, and consequently a bit warm. If they could only get a little cream in this, they would have a birch beer float. Give it a try, you Danish Cavendish folk.



Edgeworth Ready-rubbed (*Lane Limited*)

Big rough-cut pieces of Burley with cigar-like overtones, this is a simple blend of Kentucky and Tennessee leaf developed in 1903. It has secret ingredients which give it a delightful aroma, but there are no humidifying agents, and the pouch came dry as a bone. To me, this is the same today as 25 years ago, and probably as 1903. Recommended as an alternative all-Burley smoke. *P&T*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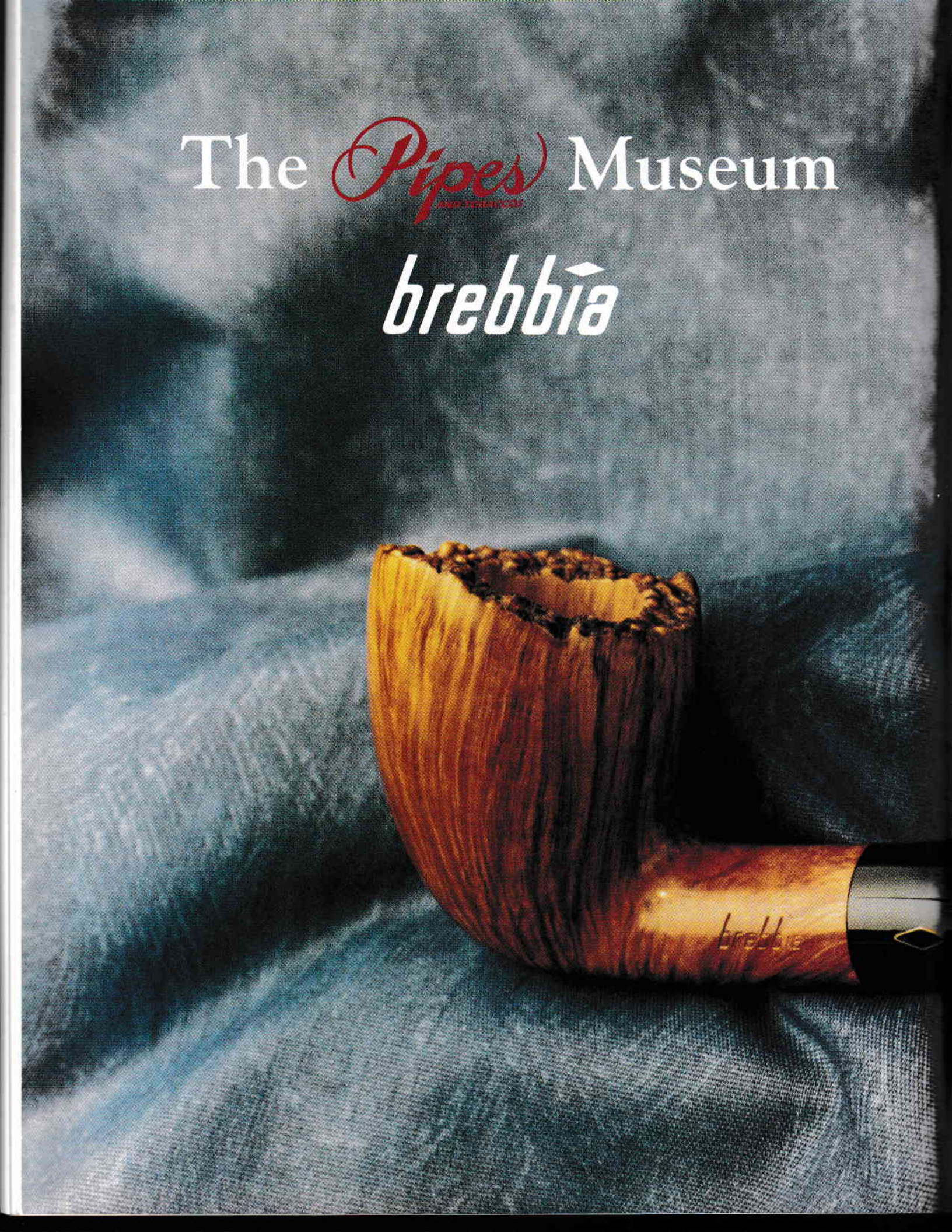
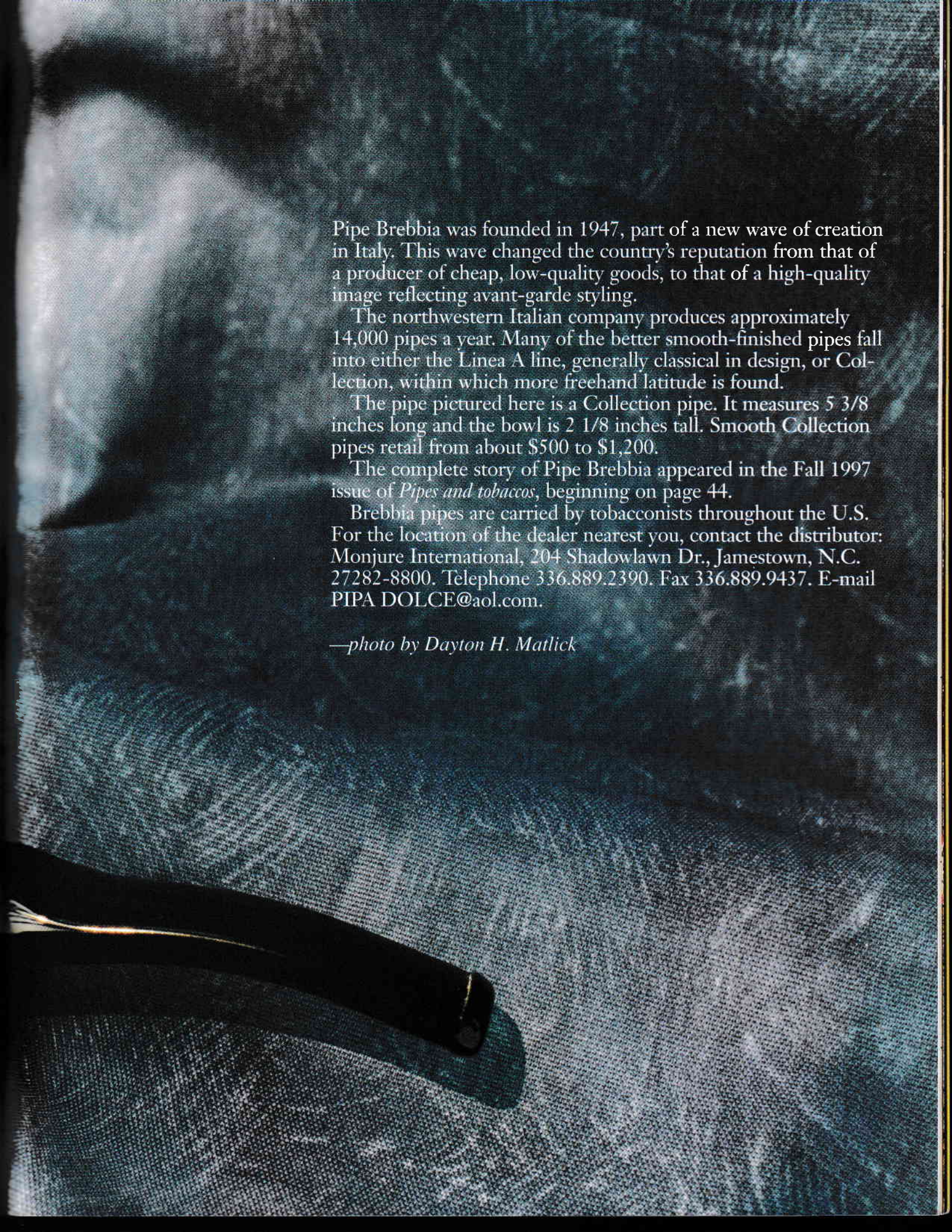

The Pipes and Tobaccos Museum
brebbia



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The pipe pictured here is a Collection pipe. It measures 5 3/8 inches long and the bowl is 2 1/8 inches tall. Smooth Collection pipes retail from about $500 to $1,200.

The complete story of Pipe Brebbia appeared in the Fall 1997 issue of *Pipes and tobaccos*, beginning on page 44.

Brebbia pipes are carried by tobacconists throughout the U.S. For the location of the dealer nearest you, contact the distributor: Monjure International, 204 Shadowlawn Dr., Jamestown, N.C. 27282-8800. Telephone 336.889.2390. Fax 336.889.9437. E-mail PIPA DOLCE@aol.com.

—photo by Dayton H. Matlick

Full Steam Ahead

While some categories have fallen off for tobacconists, pipes and tobaccos continue on the rise

by Phil Bowling

Sales of pipes and pipe tobaccos continue to go through the roof despite all the smoking regulations and taxations that seem to get stronger each year. By the end of the year 2000, briar pipes will have seen a 58.6 percent growth in sales and pipe tobaccos a 63.8 percent growth when compared with where the category was in 1994, when the cigar boom began changing the retail tobacco industry. This is the clear message received in a recent poll of tobacco shop owners conducted by *Tobacconist*, a sister magazine of *P&T*. *Tobacconist* is the official publication of the Retail Tobacco Dealers of America trade association.

This spring, *Tobacconist* researchers took to the phones to take the pulse of the retail tobacco community. The retailers polled for this annual survey came from a computer-randomized list of RTDA-member tobacco shops around the country.

Chances are that if you are reading this, you frequent your local tobacconist for your pipes, tobaccos and smoking accessories. And, if you're like any of the pipe smokers we associate with, you don't simply run into the tobacconist, grab your goods and run. You methodically check out all the new wares, study the same old products you've examined before and then, after smoking a bowl of a favorite blend, you might be ready to make that purchase.

So, in addition to pipes and tobaccos, we've also included some other categories in this report. That way, the next time you glance at a pocket humidor or a cigarette rolling machine, you'll have a better appreciation for its value to the retailer.

The bottom line

Sure, the retail tobacco business is down from a few years ago. However, we've got to stop looking at the short term. In 1995, sales jumped 6.9 percent over 1994 figures, another 21.6 percent in 1996, with an additional 8.4 percent boost in 1997!

Store profits were down only 1.6 percent in calendar 1998, and are expected to drop another 1.5 percent in 1999. Retailers predict that total store profits will be up 1.4 percent in the year 2000. That makes for a 38.5 percent increase in store profits in 2000 when compared with our 1994 benchmark date!

(Wait! You added each number and found a 33.8 percent total increase. The mathematical model for figuring the increased percentages takes into account the previous year's increase. Therefore, it is not so simple as to add each year's individual gains; the effect grows with consecutive yearly increases. So if 1995 was 6.9 percent higher than 1994, then the new number is 106.9. In 1996, you did 21.6 percent better than 1995 (106.9 x 1.216 = 130.0). In 1997, your new benchmark number is 130.0. And that's how we ultimately came up with the 38.5 cumulative increase in 2000 over 1994.)

There does seem to be light at the end of the tunnel. Individual categories continue to do well. And, as the dust settles, most categories will fall into a new range—much higher than in 1993 when the roller coaster ride began. Overall, the industry is still considerably healthier now than five years ago.

This year's winners

Retailers reported positive increases in six of our 13 categories for calendar 1998. Another three categories were essentially flat for the year. The remaining four categories experienced decreases.

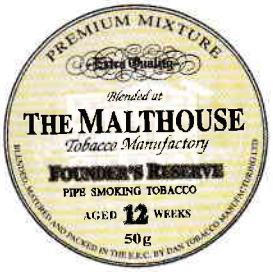
Roll-your-own cigarette tobacco took first place with 14.5 percent sales growth for 1998. This category saw an 8.3 percent jump in 1995 over 1994, a 7.1 percent increase in 1996 and an additional 8.6 percent boost in 1997.

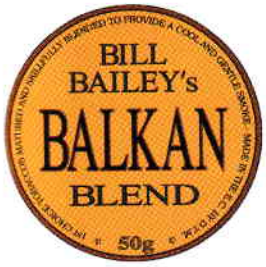
The growth will continue, with retailers predicting a 34.3 percent growth for this segment in 1999 and another 13.2 percent boost in 2000. The total boost since we've been tallying these numbers: a 119.3 percent growth in the RYO market from 1994 through 2000.

Briar pipes maintained second-place position. Since 1995, this category has experienced strong growth. Following a 7.9 percent growth in sales in 1995 over 1994, briar pipes jumped 7.7 percent in 1996; and an additional 10.8 percent in 1997. Add to that figure, 8.1 percent growth in 1998 and predicted increases of 6.9 percent in 1999 and 6.6 percent in 2000.

If you're not tabulating, these figures, from 1994 through 2000, resulted in a 58.6 percent increase for this category. So for you guys who have always had trouble convincing your neighborhood "cigar store" to cater to your pipe needs, you might just get your wish this year!

Coming in third place in 1998 was pipe tobacco with a 6.6 percent growth over 1997. Following a healthy 10.5 per-





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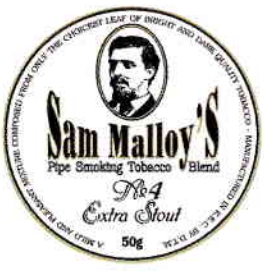


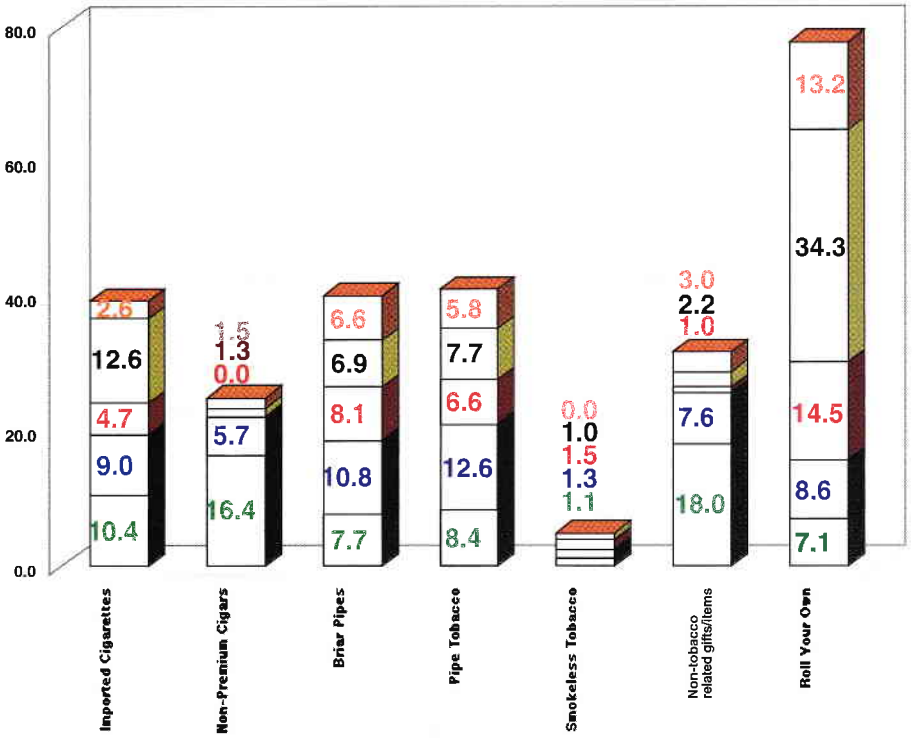
cent growth in pipe tobacco sales in 1995 over 1994, retailers reported increases of 8.4 percent in 1996 and 12.6 percent in 1997. It looks as if 1999 will finish out with pipe tobacco up another 7.7 percent. And for 2000, another 5.8 percent increase is anticipated. The cumulative increase for this category from 1994 through the year 2000 is 63.8 percent. Put that in your pipe and smoke it!

The category in fourth place in 1998 was imported cigarettes with a 4.7 percent growth over 1997. Retailers reported a 10.9 percent growth in 1995 over 1994, a 10.4 percent jump in 1996, and a 9.0 percent growth in 1997 over 1996. Retailers predict that the category will continue strong with 1999 finishing 12.6 percent ahead of 1998 and 2000 ending at 2.6 percent above 1999. The cumulative increase from 1994 through the year 2000 is 61.4 percent.

In fifth place for 1998 was smokeless tobacco, showing a 1.5 percent jump in sales over 1997. Looking back, this category showed a growth of 1.6 percent in sales in 1995 compared with 1994, another 1.1 percent boost in 1996, and 1.3 percent boost in 1997. Retailers predict the category will finish 1999 with a 1.0 percent growth over 1998, and sales actually being flat in

Pipes AND TOBACCOS INDICATORS

Average reported sales percentage increase for 1996, 1997, 1998; anticipated increases in sales percentage for 1999 & 2000.



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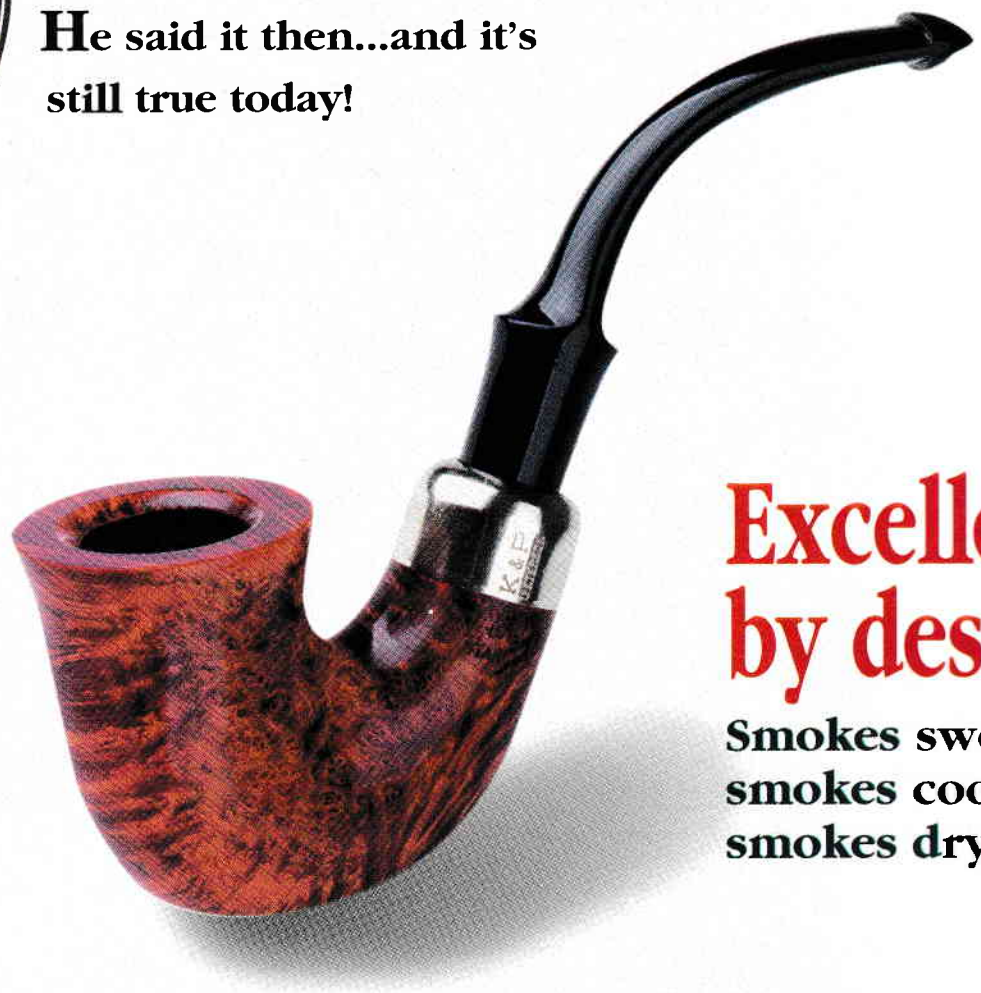

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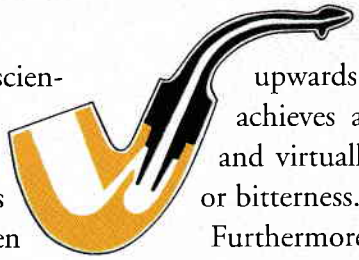

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Pipes AND TOBACCOS

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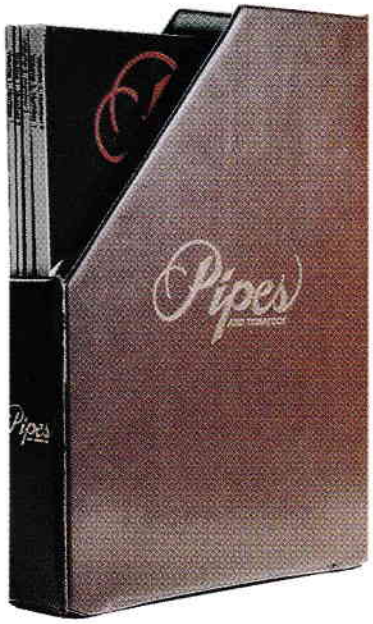

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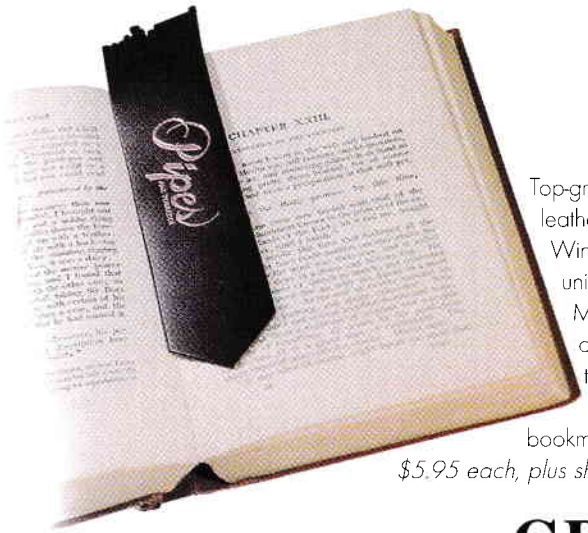

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2000. This segment has seen 6.7 percent growth since 1994.

Rounding out the positive increases, in sixth place, are non-tobacco gifts with a 1.0 percent rise in sales in 1998 over 1997. Following an 8.0 percent growth in sales in 1995 over 1994, retailers saw 18.0 percent growth in 1996, and another 7.6 percent in 1997. Retailers predict this to continue with 2.2 percent growth in 1999; and another 3.0 percent growth in 2000. The cumulative increase from 1994 through the year 2000 is 45.8 percent.

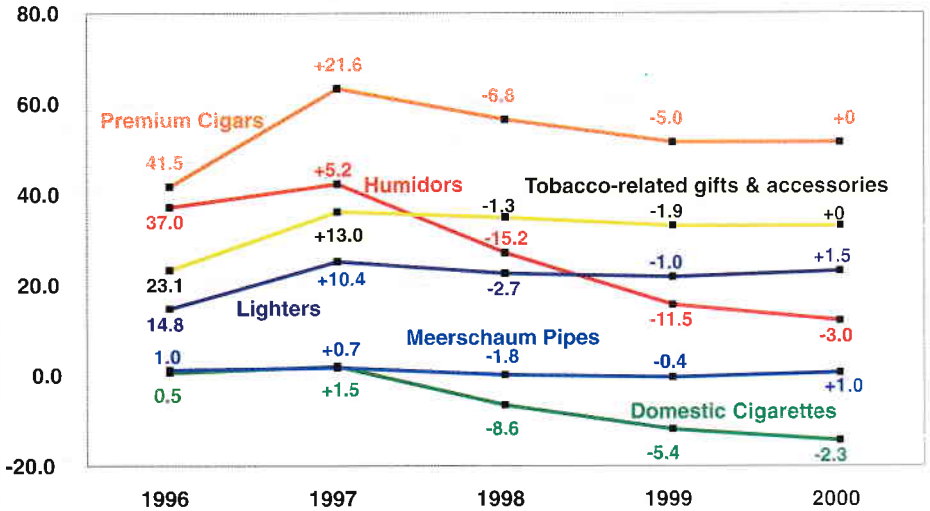
Non-premium cigars took seventh place with a 1.0 percent decline in 1998 from 1997. Following a 13.5 percent growth in 1995 over 1994, retailers reported a 16.4 percent gain in 1996, and 5.7 percent in 1997. They predict a 1.3 percent growth in 1999 and another 1.5 percent increase in 2000. The bottom line: a 42.1 percent increase for the period from 1994 through 2000.

In eighth place were tobacco-related gifts, showing a 1.3 percent decline in 1998 compared with 1997. Following an 18.5 percent growth in sales in 1995 compared with 1994, retailers found a 23.1 percent rise in 1996, and an additional 13.0 percent growth in 1997. Retailers predict the category will decrease 1.9 percent in 1999 and that it will be flat in 2000. The cumulative increase for this category from 1994 through the year 2000 is 59.6 percent.

Coming in at ninth place was meerschaum pipes with a 1.8 percent decline in 1998 from 1997. Meerschaum pipes saw a 4.1 percent growth in 1995 over 1994, a 1.0 percent growth in 1996 and another 0.7 percent growth in 1997. Retailers expect 1999 to be flat for this category. However, a 1.0 percent increase is predicted for 2000. The cumulative increase for this category from 1994 through the year 2000 is 5.0 percent. ▶

Pipes and Tobaccos INDICATORS

Average reported sales percentage changes for 1996, 1997, 1998; anticipated changes in sales percentage for 1999 & 2000.



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Lighters come in at No. 10 with a 2.7 percent decline in 1998. Following an 11.8 percent growth in 1995 compared with 1994; retailers reported a 14.8 percent boost in 1996 and a 10.4 percent jump in 1997. For 1999, retailers predict the category will finish with another 1.0 percent decline. However, a 1.5 percent increase is predicted for 2000. The cumulative number for this category from 1994 through the year 2000 is a 38.5 percent increase.

In 11th place was the premium cigar category, which fell 6.8 percent in 1998 from 1997. The flatness in the market, which began in late 1997 and has become a decline, has caused serious concern for the entire industry. But the good news is that you see the decline leveling off in calendar year 2000.

Since 1994, a 117.7 percent jump in the sale of premium cigars has been reported. This category fell 6.8 percent in 1998. Retailers predict premium cigars will fall 5.0 percent in 1999 and 0.5 percent further in 2000. While these figures have premium cigars finishing in 11th place, we still have to look at that amazing increase during the last part of this decade. When it comes to cash receipts and overall contribution to the store profits, premium cigars are likely still on top. Just look at what they've done for other categories (such as humidors and lighters).

Domestic cigarettes take 12th place with an 8.6 percent decline in 1998 from 1997. Domestic cigarettes reported a 10.2 percent sales increase in 1995 over 1994, a 0.5 climb in 1996, and a 1.5 percent decline in 1997. Retailers predict the category will fall 5.4 percent in 1999 and 2.3 percent in 2000. The cumulative number from 1994 through 2000 is actually a 5.0 percent decrease—the only one in the survey

Finishing up the survey, in 13th place, is cigar humidors with a 15.2 percent decline in 1998 from 1997. For several years, humidors ranked second only to premium cigars in phenomenal growth. As more nontraditional manufacturers and retailers entered the business, sales in the market were spread thin. In addition, consumers who purchased quality (i.e. long-lasting) humidors will have no need for an additional unit for years.

Following a 35.2 percent increase in sales in 1995 over 1994, retailers saw a 37.0 percent jump in 1996, and another 5.2 percent boost in 1997. Retailers predict the 1998 decline pattern will continue in 1999, with another 5.4 percent drop, and an additional 2.3 percent in 2000. This category is still up 52.7 percent for 1994 through 2000.

WWW or USPS?

Who doesn't have a Web site these days? Every new movie, automobile or consumable-good ad you see on TV has a Web address. But are you using it to buy your pipes and tobaccos? And will it replace the traditional in-store visits?

According to those surveyed this year, only 35 percent of retailers have a store Web site. Of those who have sites, they report only 2.2 percent of total sales are derived from the Internet! This compares to 31.3 percent with Web connections in 1998. However, they were doing 3.8 percent of total business on the Web last year.

Is the decline indicative of consumers really yearning for that personal service given in the store? The dark wood, the aromas of tobaccos from the blending bars and the idle chitchat are what makes a tobacconist a tobacconist.

The world of tobacco has always been fascinating and consumer trends quite intriguing. It will be interesting to see if roll-your-own keeps growing as domestic cigarettes continue to dwindle. And are we really looking at a pipe boom? Could it be that pipe smokers will once again be viewed as the charming intellectuals that we have always been? *P&T*

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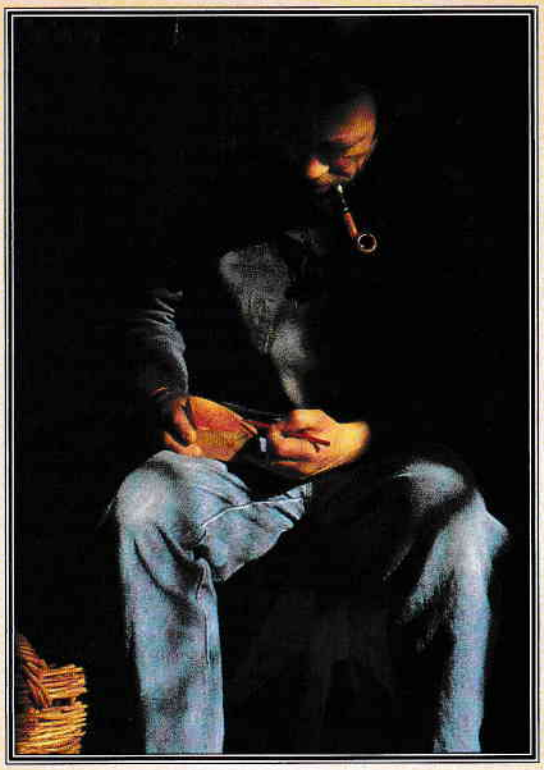

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Cherry at Home

I have acquired a quantity of Black Cherry wood, some seasoned and some freshly cut. As I would like to turn this wood into pipes is there any way to cure it at home? Is seasoned wood better than raw?

R. Eggleton
Oshawa, Ontario

If your wood is in plank form, you will have poor results. Cherry splits very easily, especially under conditions where it is repeatedly heated and cooled. And cherry itself is not a particularly good wood for pipes. It is moderately successful only when the bark remains intact, because the bark helps maintain the integrity of the wood, though it will eventually separate from the main body of the cherry pipe. So cherry branch wood, while nowhere near as tough as briar, will be much more efficient than cherry lumber.

If your wood is branch wood, you will have better results if it is well seasoned. Sawmills and pipemakers prefer their briar sit as long as possible, and the advantages from aging that they see in briar should translate somewhat to cherry. However, cherry is full of resins, and there is little that the home hobbyist can do to cure it. It can't be boiled or baked, because it will crack and separate the bark from the wood. And even if you let it sit for a year, the sap will merely polymerize, turning from a wet liquid to a sticky gel to a hard resin in the pores of the wood.

If you were to experiment for a few years, you might find a way to efficiently cure cherry for pipemaking. Pushing the sap out through the wood from the inside of a drilled bowl wouldn't work because of the bark, so you would want to find a way to pull it into the interior of the bowl, perhaps with an oil bath and some complex vacuum system. That's quite a bit of work for those of us who just want to putter around in our garages, though.

Many people love the characteristics that cherry imparts to a smoking pipe. Cherry pipes have been around for a long time. The best way to craft them at home, though, is just to use seasoned branch wood, and accept the material for what it is, as well as for what it isn't.

Stonehaven

I have a question regarding Germain & Son Stonehaven smoking mixture. This is, in my opinion, one of the best tobaccos in the world, second only to their very own Penzance. But it seems very strong tobacco, to the point of causing an almost lightheaded feeling. I have smoked many tobaccos in my years of smoking a pipe, and have never before felt this effect. It is a very fine tobacco and an excellent smoke, but what gives it such a pronounced potency?

Bob Grenchik
Joliet, Illinois

I posed your question to Robert Germain of Germain & Son, who was kind enough to answer as follows:

> Stonehaven is a flake pipe tobacco blended from a selection of the finest of flue-cured Virginia and Burley leaf. These two tobaccos in their original state are not particularly robust. However, to create Stonehaven, the blend is heated (stoved) and pressed very hard, then left to mature. This process concentrates and caramelizes the natural elements already present (such as the sugars) in the tobaccos.
>
> As a result, the method used to smoke Stonehaven, and the size and shape of the pipe bowl used have a marked effect on the strength and taste coming through the mouthpiece. It is my opinion that Stonehaven is the perfect blend for slow smoking in pipes with small to medium sized bowls. Stonehaven would not usually be suited to a large pipe bowl.
>
> Yours Sincerely,
> Robert J. Germain

Tobacco Storage and Sunlight

I have just recently begun storing medium amounts of tobacco for later use, and have a question about location. I currently live in my own room in my fraternity house and have a window. In the winter, I get no direct sunlight whatsoever. However, as summer approaches, the sun peeks out

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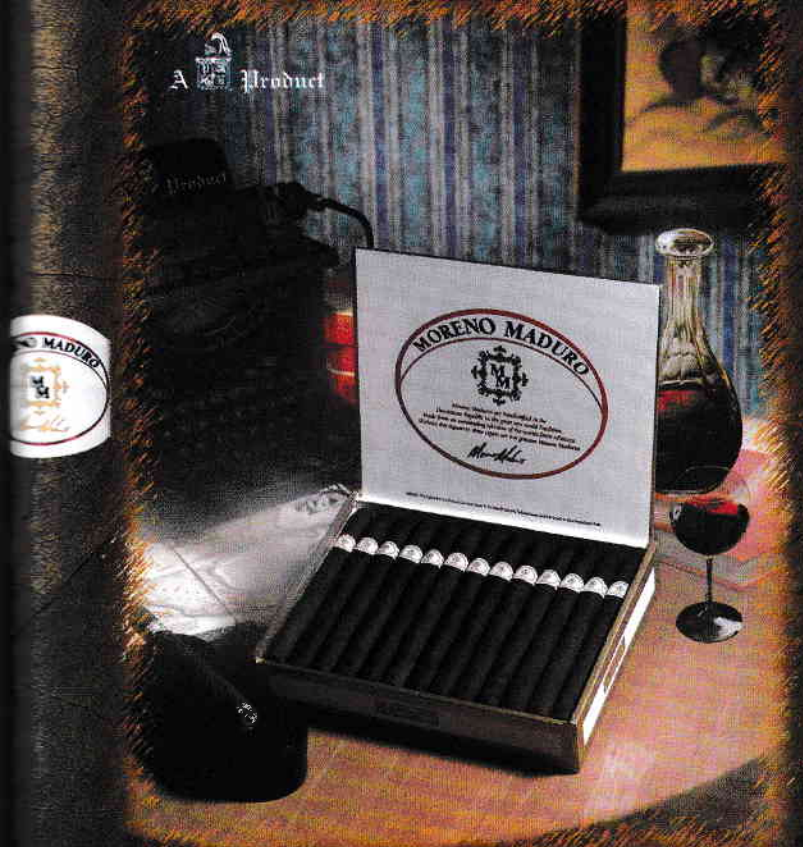

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from behind buildings to cast golden beams on my floor. Herein lies the problem. I have my glass jars on display, full of tobacco, in front of the window. In about a month they'll get the full force of the sun upon them. Is direct sunlight "bad" for tobacco stored in airtight jars? I have very limited space in my room, I'd like to have an idea if I need to reorganize the place.

Erik J. Waiss
Lincoln, Nebraska

You should remove your tobacco from direct sunlight. The light will radically raise the temperature inside the closed jars, as well as promote condensation inside them, which may promote the growth of mold. The jars should be kept in a cool dark place—perhaps a closet or under a bed. But the radical changes in temperature that will result from being in and out of sunlight should be avoided.

Smoking Outside

What's your advice regarding smoking briar pipes in the great outdoors? I've read conflicting advice on the risks of burnout caused by even mild winds fanning the burning tobacco to excessive heat levels. Some advise strictly against smoking briar pipes outdoors without windcaps while others argue it makes no difference. I do have a few silver wind-capped pipes and do use them outdoors, but would like to use my other pipes outside as well. Is the risk of damaging my pipes substantial enough to warrant not using the uncapped ones outdoors? If you advise in favor of windcaps, what's your advice on the type that are removable and are held in place by spring pressure on studs that grip the inside of the chamber? Is there any risk to the cake from these studs abrading it near the rim?

Larry Root
Cyberspace

A *new* pipe, at least, should not be smoked outside; wait until it is well broken in with a respectable cake to protect it from any possible hot spots caused by wind. Once it is well-caked, however, I see no problem with smoking outside, assuming the winds are not severe and the difference in temperature between indoors and outdoors is not extreme. Remember that the colder it is outside, the more temperature differential there is to cause havoc with your pipes.

But if your main concern is wind, you have two options. One, as you mention, is a windcap, either built-in or attachable. The removable clip-on windcaps provide good protection, and while they may wear a light groove in the cake, it will be near the top of the bowl where little combustion takes place. The advantage of a windcap is that you can smoke your tobacco in about the same form as you do inside.

However, you have another option: Smoking a coarser cut of tobacco when outside. The coarser cut will burn more slowly, and therefore be less affected by the fanning activity of a breeze. The easiest way to experiment with different coarseness is by starting with a pressed flake tobacco, and rubbing it out to different consistencies. The more it is rubbed out, the easier it burns—good for inside. The coarser it is, the harder it burns—good for outside, where the breeze will help keep it going. After a while you will know the approximate consistency that is best for whatever weather conditions you are experiencing. Just remember when buying your tobacco that you can always chop up or rub out coarser cuts, but fully rubbed versions are that way to stay, and may be unsuitable for windy conditions.

More Specifics

In your Fall 1998 issue of P&T *there appeared an article by Rick Newcombe, titled "Pipe Smoking: An Antidote to Stress." In that article Mr. Newcombe writes:*

"I remember reading about one study conducted by the American Cancer Society and the American Heart Association, among others, to find out just how dangerous pipe smoking could be. The research showed that pipe smokers on average live two years longer—yes, longer—than non-smokers."

To both add to my armamentarium in response to those who never miss the opportunity to tell me how "even pipe smoking will kill you," as well as my own peace of

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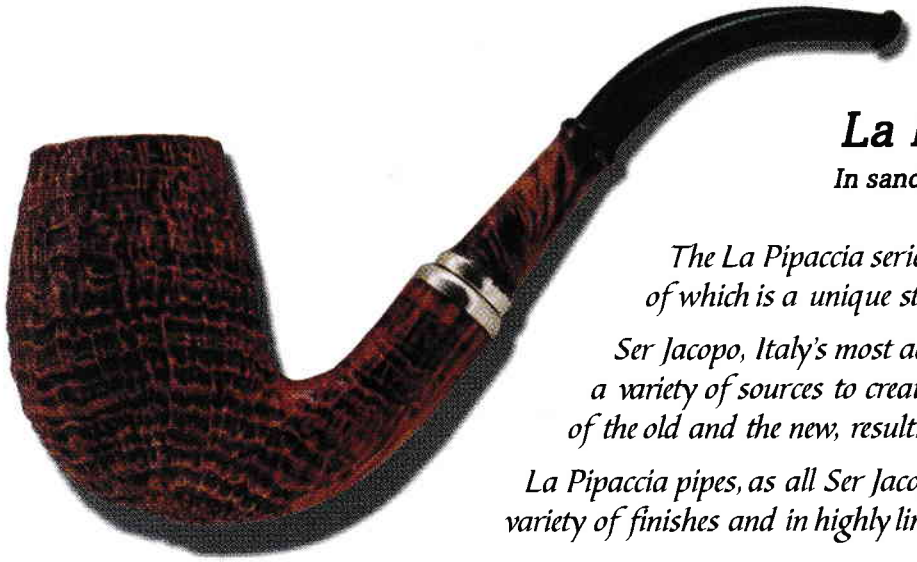

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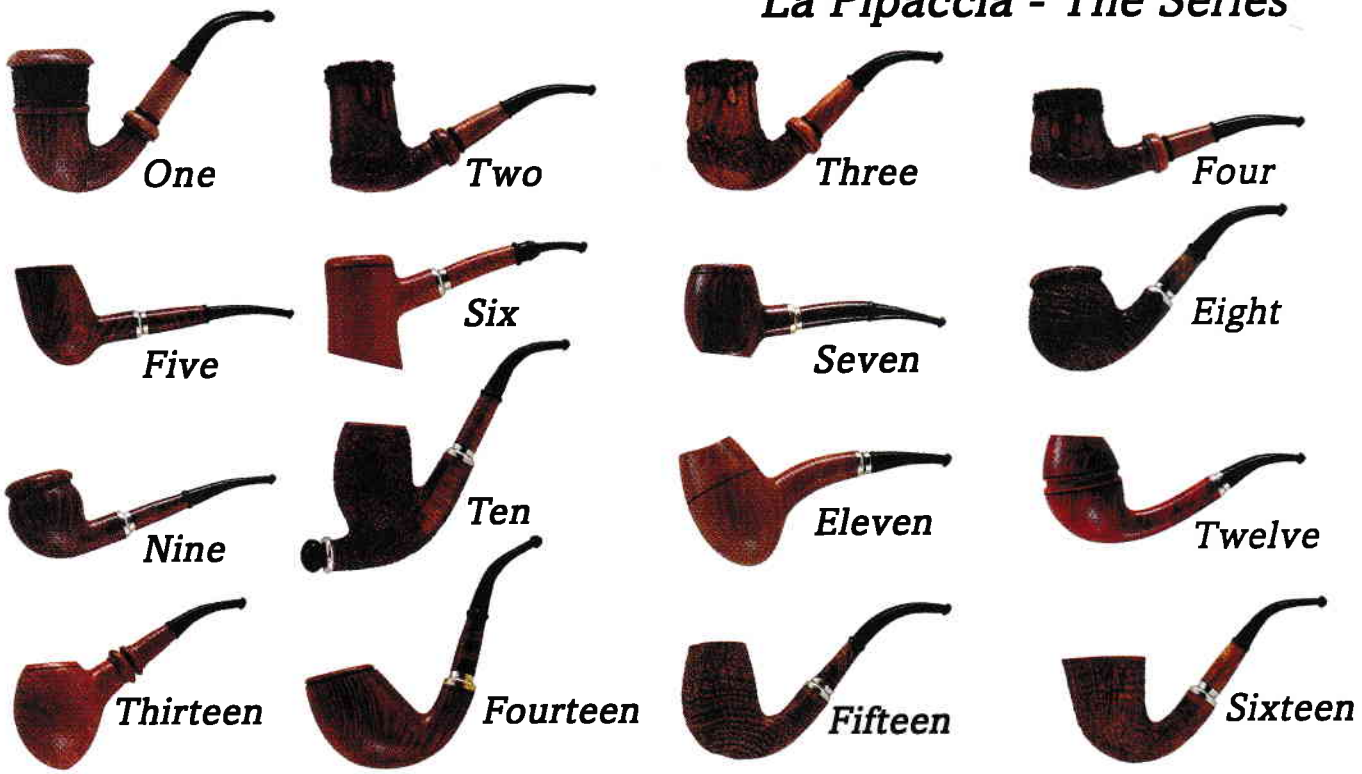

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mind, I would be very interested in learning more particular details concerning the sources of those studies.

Mitchell P. Reisner
Hope Hull, Alabama

The studies weren't actually conducted with the expressed purpose of determining the risks of pipe smoking, but risk factors for that particular segment of the smoking population were still revealed to be of little consequence. The 1964 study is currently out-of-print, though a good university library should have a copy, and you can find an abbreviated version on the Internet at *www.pipes.org/surgeon.html*. Its title is "Smoking and Health: Report of the Advisory Committee to the Surgeon General of the Public Health Service," and was released by the U.S. Department of Health, Education, and Welfare, Public Health Service; DHHS publication no. (PHS)64-1103. Researching smokers in 25 states, the study found a mortality rate of 0.86 for pipe smokers, compared to the 1.0 for nonsmokers.

A separate study on longevity, released by Northwestern Pennsylvania University in 1975, found that pipe smokers outlive nonsmokers by an average of two years. Ten years later, in 1985, the University of Dublin, Ireland, concluded another study that found virtually the same results.

Tar Removal

I have learned how to polish an oxidized stem and clean the inside of the shank as clean as new, but I have yet to figure out how to refurbish the rim of the bowl, removing the inevitable accumulation of tar and carbon without damaging the wood and finish of the pipe. Can you help?

Carlton Whitfield II
Gibsonville, North Carolina

Preventive maintenance is the key, if you can remember it. The tars that collect on the bowl rim can be easily removed, when still warm, simply by wetting your finger with a little saliva, running it over the rim, and wiping it off with a pipe cleaner or a paper towel. This method works when the buildup has not gotten out of hand. If it has become a problem, or if you are refurbishing an old pipe from a flea market that is hopelessly encrusted, you've got some work ahead of you.

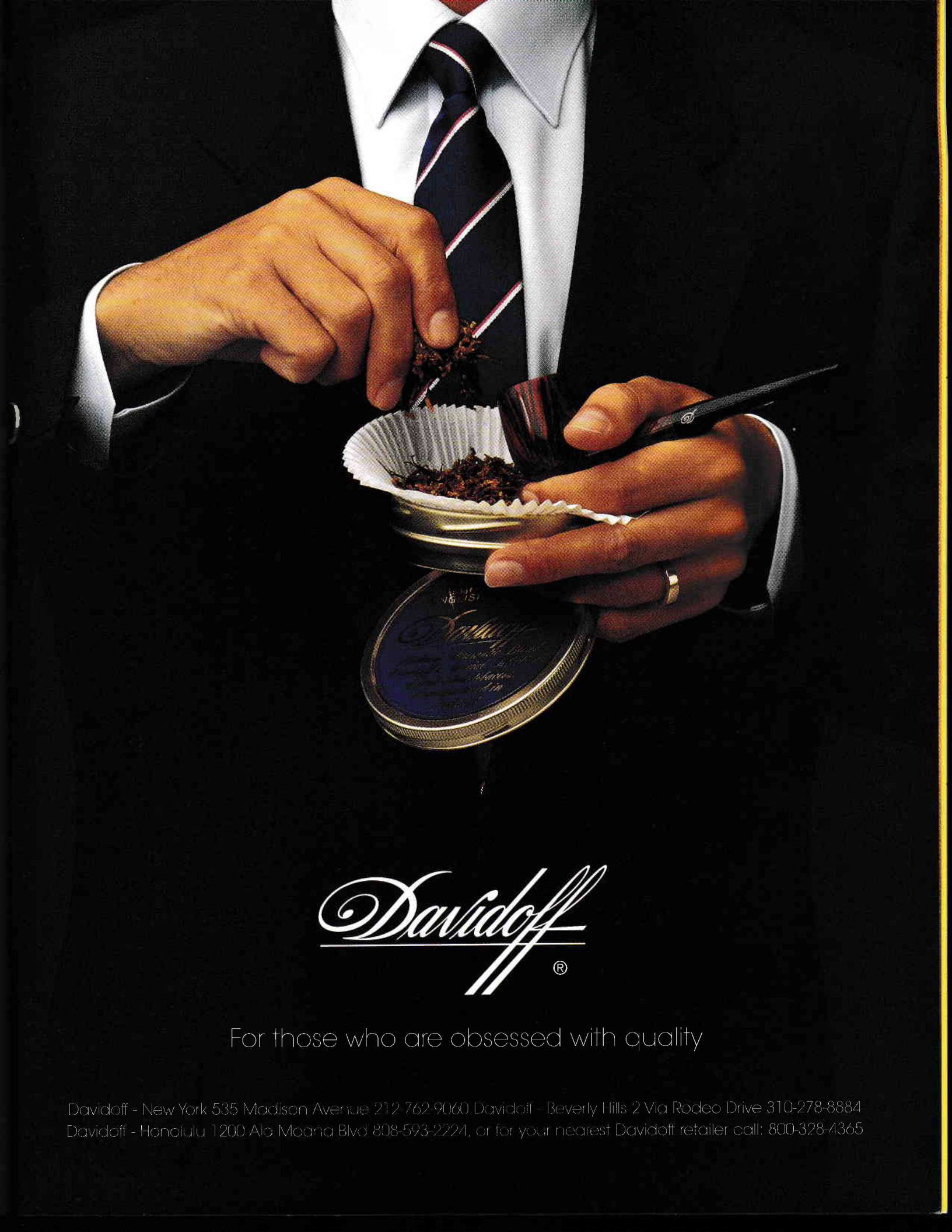
First, be warned that it is tricky to remove this buildup without damaging the wood or the finish of your pipe. If you are not willing to risk it, send your pipe to a reputable pipe repairman. But if you would like to try it for yourself, here is how pipemaker J.T. Cooke handles the problem:

Use a semi-dull knife. If it is too sharp it will cut through into the wood; too dull and it won't do the job. Chip and scrape the buildup in a delicate shaving operation, going in one direction around the rim, then reverse the direction and go over it again, being careful not to go so deep as to actually hit the finish of the pipe. If the carbon is very old it sometimes comes off in chunks. You should practice this on an old worthless pipe before trying it on a treasured piece.

When you are nearly down to the finish, buff it slightly on a buffing wheel with a very small amount of buffing compound. Then put just a drop or two of grain alcohol on 0000 steel wool, and, using tiny circular, swirling movements, clean the tar off of the rim. Alcohol evaporates very quickly, so you must be fast, as you want the remaining tar to dissolve before the alcohol dries.

As the buildup dissolves, go immediately to the buffing wheel and buff it off, so that any stain or finish that may have become corrupted will be redistributed over the surface, diminishing any visible discoloration from the alcohol.

Remember that the wood will discolor from the heat of smoking. Do not mistake that discoloration for tar, because it will not come off, and if you try this method on heat-discolored wood you will be disappointed in the results. Also, don't try this with any red-stained pipe, as analine dyes sit on the surface of the wood and will come off with the tar. For red pipes, you will have to restain after removal of the carbon buildup. That means a complete refinishing of the pipe, which is best left to experts. *P&T*



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Arrowhead Pipe Club
This club sponsors such events as the Michigan Regional Pipe Smoking Contest in Durand, Michigan. For further information, contact Dan Spaniola, Arrowhead Pipe Club, c/o Paul's Pipe Shop, 647 South Saginaw Street, Flint, MI 48502.

Briar Squires Pipe Club
Formed in 1979, the club meets at 7:30 p.m. on the first Monday of each month at different locations in the Jacksonville, Florida, area. Annual pipe smoking contests are held on the Sunday closest to Saint Patrick's Day. Membership is open to all who enjoy a good pipe and dinner with members and guests. For further information, contact Briar Squires, P.O. Box 61446, Jacksonville, FL 32226, or Cy Jones at 904.739.8190.

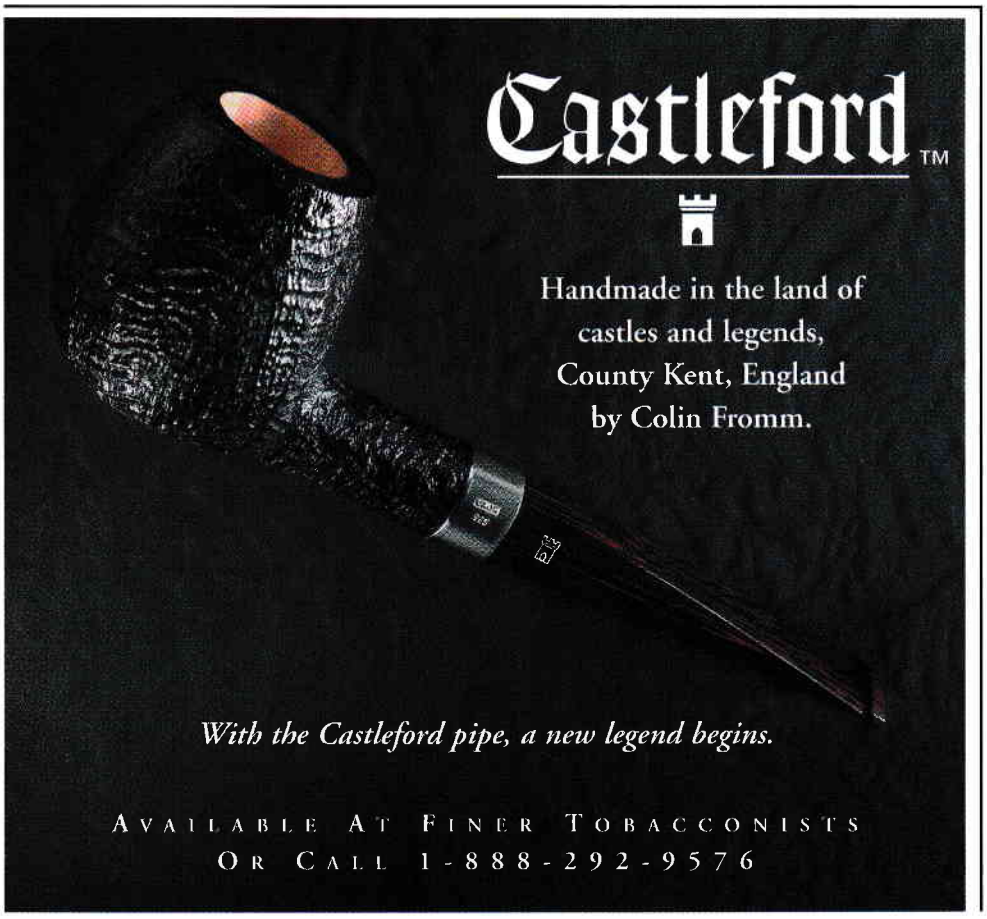
Broad River Smoker's Conclave
Stationed in Shelby, North Carolina, the Broad River Smoker's Conclave meets on the second Thursday of each month at Tobacco Road Smoke Shop in Shelby. For information, contact Chris Tallent at 704.476.0063 or fax 704.480.6748.

The Calumet Pipe Club of Huntsville, Ala.
The Calumet Pipe Club meets the first Thursday of each month, welcoming new smokers and veterans alike. Presentations on pipe topics are made at each meeting and there are several events planned each year. For additional information, call 256.880.0189, 256.539.6431, 256.882.0544, or 256.885.0674; e-mail *pipe123@email.com*; or visit the club Web page at *www.hsv.tis.net/~sceptic/pipepipe.htm*.

Capital Area Pipe Smokers (CAPS)
Based in Fairfax, Virginia, this is a long-established club with a solid membership of approximately 40 dedicated pipe smokers. The club hosts field trips to tobacco-related sites and frequently hosts guest speakers at its meetings. For meeting times and other information, contact David Silver at 888.834.7140.

Central Florida Pipe Club
The Central Florida Pipe Club meets on the third Thursday of each month at The Tobacco Merchant in the Jacobsen's Plaza in Longwood, Florida, from 6 to 9 p.m. People are encouraged to bring pipes and tobaccos for show, share or trade. For more information, contact Don Hockman Jr. at 407.647.3200 or e-mail *donhockmanjr@prodigy.net*.

Central Oklahoma Pipe Enthusiasts (COPE)
COPE meets on the second Thursday of each month at the Royal Bavaria Brauhaus & Restaurant, 3401 S. Sooner Road, Moore, Oklahoma. Times may change. For further information, contact COPE, P.O. Box 7034, Moore, OK 73153; or e-mail *jhaldeman@bix.com*.



Chesapeake Pipe Club
Informal meetings the second Monday of each month at 7:30 p.m. at Champion Billiards, 1969 E. Joppa Road (next to Home Depot in the Perring Plaza), Towson, MD 21234. For further information call Bill Maitz, 410. 825.8940.

Chicagoland Pipe Collectors Club International Pipe & Cigar Show
April 8 and 9, 2000, are the official days of this show, but activities begin the day before for early arrivals. There is always plenty to do at the Chicago show, including a silent auction, a cigar dinner and a variety of guest speakers. For additional information, contact Bill Amato, 2947 Edison Street, Blue Island, IL 60406 (telephone 708.388.5118) or Mike Reschke, 540 S. Westmore, Lombard, IL 60148 (telephone 630.889.0453).

Christopher Morley Pipe Club of Philadelphia
The Christopher Morley Club meets the third Wednesday of every month at Chris' Jazz Cafe, 1421 Sansom Street, at 7 p.m. For further information, call Bob Page at 215.567.2972.

Conclave of Richmond Pipe Smokers, 15th Pipe Smoker's Exposition & Celebration
The longest continuously operating pipe collector's expo, the CORPS exposition will be held on Oct. 8-10, 1999, at the Holiday Inn Select, Koger South Conference Center, 10800 Midlothian Turnpike, Richmond, Virginia. Mention the show when you call the Holiday Inn Select at 804.379.3800 for the Pipe Smokers' special rates. All the traditional CORPS events are scheduled, including the Smoke Filled Room on Friday night, the Pipe Smoking Contest on Saturday and the William F. Porter Memorial Pipe Rack Auction, the proceeds from which go to children's charities. For additional information, call the CORPS hot line at 804.342.0761, e-mail *conclave@corpipesmokers.org*, visit *www.corpipesmokers.org*, or write to P.O. Box 34023, Richmond, VA 23234.

Confrere of Indiana Briar Friars
For specific information on meeting times and places, contact Stephen Williams at 765. 282.0229.

The Corona Club
Approximately every six to seven weeks, this pipe and cigar club meets in central New Jersey for an upscale dinner and an evening of smoking enjoyment. Membership dues are $75 per year, and dinners are paid for separately. Interested parties should contact Burt Zitomer at 973.301.0001.

Dallas/Fort Worth Pipe Smokers Club
This club meets at 7:30 p.m. on the third Wednesday of every month at the Londoner Tavern, 4291 Belt Line Road, Addison, Texas. Contact Ed Price, *epr065@airmail.net*.

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Fresno Pipe Club
The Fresno Pipe Club meets on the third Sunday of each month at 6 p.m. at Hardwick's Briar Shoppe, Fresno, California. Meetings are informal and include tobacco samplings, discussion and guest speakers from various pipe and tobacco companies. For more information, contact Douglas A. Pitts at Hardwick's Briar Shoppe, Manchester Center, 3402 N. Blackstone, Suite 124, Fresno, CA 93726; telephone 209.228.1389; or e-mail *dpitts@gte.net*.

Goodfellows Pipe Club
If you live in Hawaii, or are just vacationing there, Goodfellows Pipe Club invites you to attend its meetings, held the second Thursday of each month from 6 to 9 p.m. at the Cigar Emporium, Pearl Kai Shopping Center, 98-199 Kamehameha Highway, Suite A-9, Aiea, HI 96701. For information, contact Dale James Neff at 808.484.5757, or fax 808.484.5755.

Greater Kansas City Pipe Club
Two-day show running on Saturday, Nov. 6, 1999, from 10 a.m. to 5 p.m. and Sunday, Nov. 7, 1999, from 9 a.m. to 3 p.m. Door prizes, raffles and a pipe smoking contest (club challenges accepted) are scheduled. Tables are $70 for the two days. For room reservations, call the Holiday Inn KCI at 800.465.4329 or 816.464.2345. Mention the pipe show when you call so that you receive the special room rate of $79 per night.

The Greater Kansas City Pipe Club meets on the third Thursday of each month at Cigar & Tabac, 103 Metcalf Center in Overland Park, Kansas, at 8 p.m. For further information on either the show or the club, call Mark Wilson at 816.525.1137 or e-mail at *stoge2go@qni.com*.

Hudson Valley (N.Y.) Pipe Club
Formed in 1997, the Hudson Valley Pipe Club meets the second Wednesday of every month at 6 p.m. Because the meetings take place at a number of different restaurants in the Mid-Hudson Valley, contact one of the following people for location and further information: Al DiFalco, 914.756.2574; Rob Denholtz, 914.462.0751 or *den@ulster.net*; Steve Abrams, 914.679.8430 or *snabra@aol.com*.

Memphis Area Pipe Smokers
Meetings are held on the third Tuesday of every month at 7 p.m. at Joe's Crab Shack, 7990 Horizon Center Blvd. (north of I-40, exit 16 (Germantown Rd.) then first left into Home Depot lot). The meeting is open to everyone interested in the art of pipe smoking. For additional information, call or e-mail Marty, 901.757.9718, *NAI57@aol.com* or Tom, 901.678.6824, *klnckmn@memphis.edu*, or visit the club's Web page at *www.people.memphis.edu/~tklnckmn/pipeclub.htmlx*.

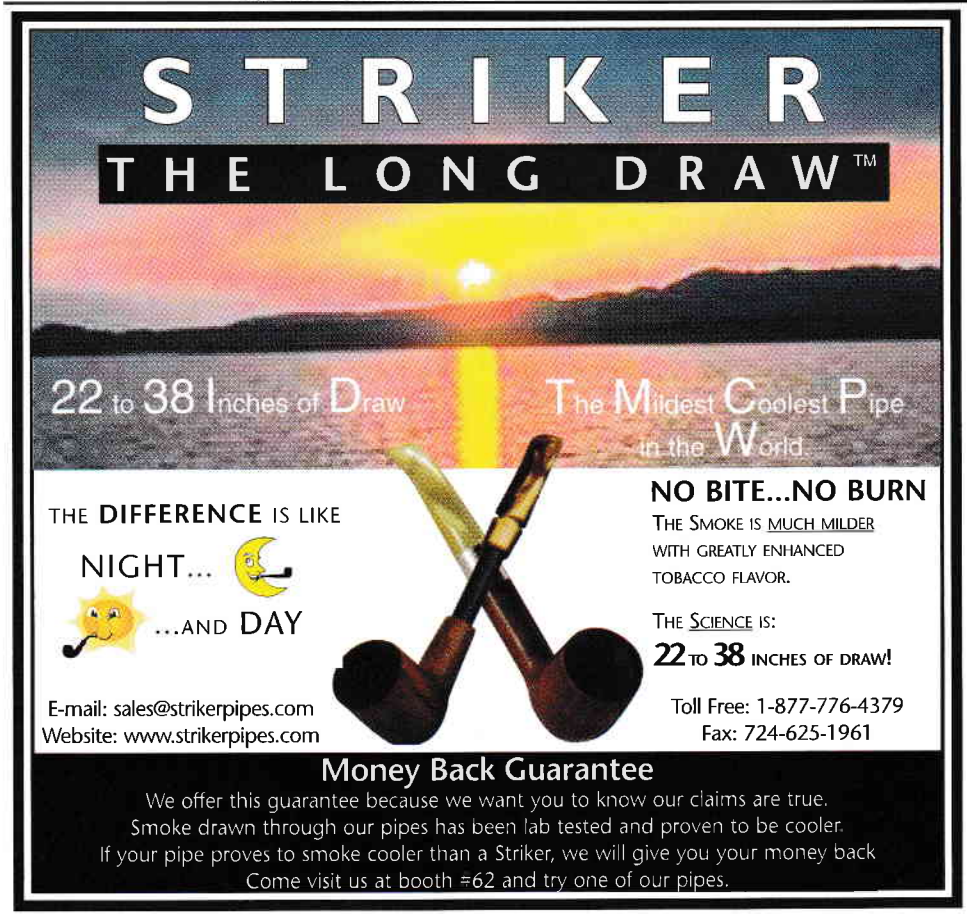
Murfreesboro Pipe and Tobacco Club
Meetings are held the first Monday of each month in the banquet room at Shoneys Restaurant on Broad Street in Murfreesboro, Tennessee, starting at 6:30 p.m. and usually lasting 90 minutes to 2 hours. Bring your pipes, your favorite blends, and enjoy good fellowship, a great meal, and a fine smoke during the meeting.

New York Pipe Club
5th International Pipe Swap
Pipe smokers, traders, collectors, retailers, pipemakers and all interested parties are cordially invited to attend the New York show Saturday, Sept. 4, 1999, from 10 a.m. to 7 p.m. at the Ramada Hotel Newark International Airport. Call the hotel at 800.223.8285 or 973.824.4000 for reservations, and be sure to mention the show for a group discount. A welcome reception will be held the night before the show. For additional information, contact Richard Esserman, 212.455.9869, 238 Aycrigg Ave., Unit D, Passaic, NJ 07055.

North Oakland Tobacco and Pipe Club
This new pipe club in the metro Detroit area meets the second Thursday of each month from 7 p.m. to 10 p.m. There are annual dues (which include membership to the North American Society of Pipe Collectors (NASPC) but anyone can attend a meeting or two before committing. People are encouraged to bring pipes to trade, tobacco to share and good conversation. Club goals include bringing in guest speakers, organizing road trips, putting on pub and restaurant "smokers," and ultimately hosting a pipe convention of our own. Meetings are currently held at Churchill's Tobacconist in Rochester, 1416B Walton Blvd., one block west of Livernois, in the Merchant of Vino Plaza. However, meeting locations can change, so anyone interested in attending or needing further information should contact Michael Lindner at 248.844.8209 or at *sasieni@pobox.com*.

North American Society of Pipe Collectors
1999 Swap/Sell Pipe Show
With more than 540 members worldwide, NASPC will be hosting its 1999 pipe show from 9 a.m. to 6 p.m. on Saturday, Aug. 28, 1999, at the Holiday Inn on the Lane, 328 West Lane Avenue, Columbus, OH 43201; telephone 614.294.4848. This show is free to the public, and will feature 92 tables, a fund-raising raffle, dozens of great prizes and a free hospitality suite on Friday night. Table fees are $35 before June 15, $40 afterward. Hotel room rates are $73 a night. Mention the NASPC pipe show for this special rate. For show information and table reservations, visit the NASPC Web site at *www.naspc.org*, or contact Bill Unger, P.O. Box 9642, Columbus, OH, 43209-9642; telephone 614.252.2904; or e-mail *bunger@jadeinc.com*. And don't forget to join the NASPC while you are at it. Only $12 per year, and you receive a subscription to one of the largest, most informative pipe newsletters available.

Northeast Arkansas Pipe Puffers
The Pipe Puffers meet on the second Saturday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of each month at 10 a.m. at the Tobacco Plus Store in the Highland Square Shopping Center in Hardy, Arkansas. Membership is open and visitors are always welcome. For more information, contact Dick Alexander, Northeast Arkansas Pipe Puffers, 32 Alma Lane, Hardy, AR 72542-9487, call 870.856.4100 or 870.856.4433, or e-mail *dalexander@centuryinter.net*.

Old Pueblo Pipe Club
This Tucson, Arizona, club meets at 7 p.m. on the third Wednesday of every month at El Charro's Restaurant on the SE corner of Broadway and Wilmot. For further information, contact Dave Tetrault at 520.797.8874 or *3sons@azstarnet.com*, or visit the club's Web page at *shadow.zedcor.com/bigjack/Pipes/OPPC*.

Peninsula Pipe Club
Founded in 1996, this club serves the South San Francisco Bay area and meets on the first Sunday of each month from 2 to 5 p.m. at the Tobacco Club, 1683 Laurel Street, San Carlos, California. For directions, contact the Tobacco Club at 650.596.8856 or e-mail *ppc@marketfire.com*.

Pipe Able
Pipe Able is a nonprofit organization for pipe smoking men with disabilities. Pipe Able provides a on-line network for pipe information and social activities and facilitates discounts and special offers from sponsoring tobacconists, pipe shops and related tobacco industries that have pledged their accessibility for disabled pipe smokers. For more information, contact Chuck Beeson at 1210 S. Bascom Ave, Ste 114, San Jose, CA 95128; telephone 408.286.4664 (call will be answered "Master Key," 9 a.m. to 6 p.m. PDT); fax 408.286.627; e-mail: *chuckmaster@pipeable.org*, or visit *www.pipeable.org*.

Pipe Club of Bridlington
A growing club in Northeast Yorkshire, England, the Pipe Club of Bridlington boasts memberships from around the country, as well as a few honorary American members. For further information, contact club secretary David J.F. Manders at *d.manders@virgin.net*.

Royal Canadian Mavens of Pipes
With more than 100 members from the U.S., Italy, Japan, England, Denmark and, of course, Canada, this club holds monthly meetings at rotating locations in the Greater Vancouver area. It also produces a quarterly newsletter, *Latakia Clouds*. For further information, write to 406 Bruneau Place, Aldergrove, British Columbia, Canada V4W 3K9.

St. Louis Pipe Club
12th Annual Gateway Area Pipe Show
Saturday, Feb. 5, 2000, from 9 a.m. to 5 p.m., at the Sheraton (formerly Harley) Hotel of St. Louis, 3400 Rider Trail South, St. Louis, MO 63045; telephone 800.321.2323. The St. Louis Pipe Club meets twice monthly to discuss topics of interest to pipe smokers and collectors. Meetings are informal and include discussions on pipe-related books and literature, and the sampling of tobacco blends. Meetings are on the second Saturday of each month at 9 a.m. at John Dengler Tobacconist, 700 S. Main, St. Charles, Missouri; and the fourth Saturday of each month at 7 p.m. at Town & Country Tobacco, 13933 Manchester Rd., St. Louis, Missouri. For further information on the club or on the Gateway Area Pipe Show, contact Jay Milton at 618.656.7584, or Bob Calloway at 314.946.8555.

Sherlock Holmes Pipe Club
Meets the second Wednesday of every month at the Holiday Inn, Mansfield, Massachusetts. For further information contact Steve Smith, *fourdots@ma.ultranet.com*, or Don Powers at 781.449.0380.

South Florida Briar Brotherhood, 2nd Annual Southern Pipe Expo
Jan. 8, 2000, from 9 a.m. to 5 p.m. at the Sheraton Boca Raton Hotel, 2000 N.W. 19th Street, Boca Raton, FL 33431, telephone 561.368.5252 or 800.394.7829. Entertainment, 60 display tables, seminars, hourly raffle prizes, silent auction, special demonstrations and a Hospitality Room on Friday night. For further information contact Grant Porter at P.O. Box 450967, Sunrise, FL 33345-0967; telephone 954.741.8595; e-mail *pipesman@mediaone.net*; or find the club's Web page at *www.se.mediaone .net/~pipesman*.

South Jersey Pipe and Cigar Club
Meetings are scheduled for the second Wednesday of each month at 7 p.m. at Your Cigar Box, 703 Tilton Road, Northfield, NJ 08225. For additional information, call 609.645.3345.

Triangle Area Pipe Smokers (TAPS)
This club meets the second Thursday of every month at the Holiday Inn-Crabtree at 6:30 p.m. for sandwiches, smoke and general frivolity. Further information may be obtained by e-mailing *TAPS@mindspring.com*; by calling Jeff Godwin at 919.854.0547; or by visiting *www.ncneighbors. com/1416*.

The Universal Coterie of Pipe Smokers (TUCOPS)
The Pipe Smoker's Ephemeris, which appears approximately twice a year, averages 75 to 100 pages and is the virtual meeting place for members of the Coterie. Financed by editor Tom Dunn—with the help of contributions from appreciative readers—*The Ephemeris* is packed full of letters, articles, Sherlockiana, antiques and reports on everything pipe-related. This is a must-have subscription for the serious pipe enthusiast. You may obtain a subscription form by writing to Tom Dunn, 20-37 120th Street, College Point, NY 11356.

Wisconsin Briar Friars
Pipe and cigar smokers club. Contact Mark Herman, 1613 N. Peach, Marshfield, WI 54449.

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